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THE  
ART-JOURNAL.



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## THE ILLUSTRATIONS.

1. A YOUNG PAINTER'S FIRST WORKS. Engraved by H. BOURNE, from the Picture by M. STONE.
2. WRECK OFF DOVER. Engraved by A. WILLMORE, from the Picture by C. STANFIELD, R.A., in the Collection of C. J. NORTHGOTT, Esq.
3. PLAY. Engraved by E. STODART, from the Group of Sculpture by J. D. CRATTENDEN.

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## DEDICATED, BY SPECIAL PERMISSION, TO H.R.H. THE PRINCE OF WALES.

The necessity for devoting so much space to notices of the several Exhibitions, that of the Royal Academy especially, has compelled us to postpone the continuation of the series of visits to "The Stately Homes of England." The next Part will contain Mount Edgcumbe and Cothelie, seats, in Cornwall, of the Earl of Mount Edgcumbe, and the two subsequent Parts, to Alnwick, the Castle of his Grace the Duke of Northumberland.

We find it desirable to state that although the ART-JOURNAL consists of THIRTY ANNUAL VOLUMES, of these Volumes a distinct series has been issued several times during the period that has passed since 1839, when the work was first published. New Subscribers may, therefore, obtain a *Series*, without considering it necessary to procure the whole Work; or, indeed, may begin with the present year, when a new *Series* may be said to have commenced.

THE ART-JOURNAL continues to be, as it has long been, the only publication in Europe by which the Arts are adequately represented; that result may arise from the great outlay of capital requisite for its production; but it cannot be presumptuous to add, that it is owing also to the continual care and industry it receives from its conductors.

THE ART-JOURNAL is among the earliest of the Periodical Works by which Art was brought to the aid of Literature. It has contained above 800 Engravings on Steel, and upwards of 30,000 Engravings on Wood. A large number of the most competent critics and Art-authorities have communicated knowledge through its pages: every department of Art and Art-manufacture having been, as far as possible, represented.

Of the Wood-Engravings, the greater number—exhibiting the productions of Manufacturers, not alone of Great Britain, but of all the countries of the World—have taught the valuable lesson that is derived from COMPARISON. The Line-Engravings are from pictures by the principal Artists of Europe; every British Painter and Sculptor of eminence having thus been made a Teacher.

The Conductors of the ART-JOURNAL are therefore justified in believing that Work to have not only promoted but originated much of the improvement to which, of late years, the Industrial Arts have been subjected, and to have mainly induced that prosperity by which the labours of British Artists have been, of late, rewarded. THE ART-JOURNAL has therefore done its part in training and directing that public taste which now influences, more or less, every class of the community.

Its Conductors, therefore, trust they may calculate, with confidence, on the continued support of all to whom Art is either a luxury or a necessity, and that their list of Subscribers will augment, in proportion to the daily increasing interest in the many kindred subjects treated in these pages, their duty being to communicate intelligence concerning every topic connected with Art that can inform and interest the ARTIST, the AMATEUR, the STUDENT, the MANUFACTURER, and the ARTISAN, and convey to the general public such information as may excite interest in Art, in all its manifold ramifications; to produce not only a beautiful Work for the Drawing-room, but one that shall be equally an accession to the Studio and the Workshop.

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## THE ART-JOURNAL.



LONDON, JULY 1, 1896.

## THE ROYAL ACADEMY.

THE ONE HUNDRED AND FIRST EXHIBITION.  
SECOND NOTICE.

N resuming our review of last month, we have, in introduction, to do little more than emphasize the judgment before pronounced. Further experience does but confirm the verdict from the first given that this is the finest exhibition known within living memory. Likewise, all that has been said in praise of the ample proportions, good taste, and convenient arrangement of the new galleries, receives echo from the thousands who, beyond all previous precedent, have crowded the rooms even to suffocation. The success, indeed, has surpassed the most sanguine expectations. On the other hand, it is generally conceded that serious blunders and indiscretions have been committed. We need not reiterate facts, now but too notorious, such as the exclusion of an astounding multitude of pictures by native artists, the wholesale admission of works, many inferior in merit, by foreign painters, together with the old grievance that the Academicians have reserved the lion's share for themselves. In another page we pass under review the opposition exhibition, which the ungenerous conduct of the Academy has provoked. No wonder the outsiders should feel sore when they see that in the handsome galleries of Piccadilly, some of the worst pictures are by Royal Academicians; we may further add that out of the favoured forty, three have usurped space for no less than twenty-four portraits. Under the grievous pressure of this flagrant abuse, it may be well to recall the recommendation of certain Royal Commissioners: we read in a well-known parliamentary report that "according to the present rule, each Academician or Associate is entitled to exhibit eight works of Art as of right. In the opinion of many, even of those who possess this privilege, it is excessive. It does not seem desirable that any artist, however eminent, should be allowed to exhibit so large a number; and besides the advantage that would ensue from leaving additional space for the works of other painters, it may be presumed that any artist restricted to a smaller number, would bestow greater care and pains in their preparation." Accordingly, the commission proposed that the Academicians and Associates should lower their privilege from eight to four works; and that the Associates should not even exhibit four as a matter of right, but only on the basis of

merit. We need not point out how greatly the exhibition would gain in Art-quality by the measure suggested, which, indeed, the experience of the present year seems to render urgent and imperative. But it is not our intention to speak in harsh terms of the Academy; for in the presence of those magnificent galleries, and of this excellent and successful exhibition, justice demands that praise should preponderate over blame. It were too much to expect that the Academy should be wholly free from the frailties which beset public bodies and private individuals generally. On the whole, the Academy throughout its career, extending into a second century, has done well for the Arts of our country; and now the fact having become evident that its funds will year by year be increased, and its prestige and power augmented, we have only to hope, as indeed, we ought to believe, that its conduct will be guided by a right sense of duty and responsibility. The exhibition, which we proceed to pass under review, notwithstanding the errors committed, is a good augury for the future; reforms no doubt will follow, indeed radical amendments dare not longer be deferred; for to adopt the words of the commissioners: "We conceive the constitution of the Academy should rest on a wider, and more liberal basis, and that it should be made more useful than it is at present in promoting Art and in aiding the development of public taste. We think the Royal Academy should be viewed as a great national institution for the promotion of Art, and that by the rules which it may frame, its public character and duties should be distinctly recognised and defined."

## GALLERY NO. VI.

This gallery, 40 feet long by 32½ feet wide, presents both architecturally and pictorially a pleasing appearance. We have again to repeat that Mr. Sydney Smirke has shown great tact and taste throughout the whole interior in the apportionment of space, in the choice and adaptation of constructive style, and in the application of appropriate and pleasing decoration. This gallery, like the rest, wears a "dressy" aspect. The light is abundant, the coved ceiling, classic in modelled detail of Greek fret and *echinus* is prettily, yet soberly, coloured. The doorways are massive and handsome in solid marble, the walls are tinted in rich marone—a colour which, though effective decoratively, inflicts, it must be admitted, some injury upon pictures not strong enough to encounter violent treatment. We notice with pleasure that provision is made for evening exhibition by star gas-light burners; in short, every means has been taken, even to the supply of ample divans in the centre of the room, to attract the public and to minister to the general comfort of spectators. The woodwork, which is all of solid, honest material, is thrown up into a dado at about two feet six inches above the ground, at which point the hanging begins. We are glad to observe that the absurdly exclusive privilege as to "the line" becomes of vastly less advantage under present arrangements, which secure to every picture a fairly good position. Upon the hanging, we have but to remark again upon the judicious balance maintained as to size, subject, and colour, whereby the general effect is made agreeable without the infliction of palpable injustice on individual works. We find on analysis that out of ninety-three pictures here hung, twelve are contributed by Academicians, nine by Associates, and that

seventy-two come from outsiders, British or Foreign.

High Art, in the best sense of the word, cannot assuredly be extinct in the English school, so long as it is possible to produce works so grand in conception, so noble in treatment, as 'Judith' (395), by A. ELMORE, R.A., 'Mary Magdalen' (416), by J. R. HERBERT, R.A., and 'St. Jerome' (377), by F. LEIGHTON, R.A. Mr. Elmore's reading of the character of 'Judith' is one of the grandest on record. Other painters have sometimes sunk the subject almost down to brutality; our English Academician, on the contrary, raises the character into the high sphere of heroism: the deliverer of her people is strong in resolve, and yet her better nature seems to recoil from a deed too fearful to be done save at the call of stern duty. She draws aside the curtain stealthily, and casts a fixed, yet reluctant, eye upon her victim, seen by her only: her lip quivers and blanches in fear; but that massive arm, that hand and wrist firmly knit, are strong to execute what the will has irrevocably resolved. The moon casts a pallid light, and in depth of mystery lies the broad shadow. The painter has fittingly thrown his picture into low tone; yet is there subdued refulgence of colour in the shade: the execution is bold, sufficient as an index to the thought; the manner is reticent—grand in its simplicity. Assuredly there are few nobler achievements in the exhibition, or, indeed, within the whole range of our English school.

Strong, indeed, is the contrast in style no less than in subject between Mr. Elmore's 'Judith' just described, and Mr. Herbert's 'St. Mary Magdalen, on the day of the Crucifixion, at the tomb of our Lord.' The artist has never painted a more impressive picture. Deep meaning and mysterious awe brood over this anguish-stricken countenance. The features are wasted through watching and weeping, and the very soul seems broken under bitterness of despair. Thus the conception of the picture is better than the execution: the painter's handling is hard, the colour thin and meagre; yet, perhaps, this poverty may have a significance and value. It is fitting that a spirit mourning should be clad in colours sad: the casting aside of all decoration and outward signs of joy, is the natural instinct of sorrow. The work becomes doubly impressive by its unity; an unbroken monotone pervades sentiment, form, and colour: the treatment throughout is solemn and severe. Altogether the picture must be accounted remarkable, and it comes especially in these times almost as an anachronism. We welcome the work then as an unexpected proof that religious Art is not quite an impossibility in this our day and generation.

It is generous of Mr. Leighton to present to the Academy as his "diploma work" a picture so large and important as 'St. Jerome.' Yet were we scarcely prepared to find this artist desirous of being identified by posterity with Titian, in emulation of whom this noble picture has evidently been painted. We accept it, however, as a pledge that Mr. Leighton has a greatness in him to which adequate expression has not yet been given; that he is ready on occasion to surrender styles elegant and decorative for a manner large and simple; that he can, when he likes, cast off a colour somewhat crude and poor for the rich harmonies and the deep tones of Tintoret and Veronese. Not that 'St. Jerome' is in colour faultless, or in form above





criticism. The tones are red and hot. Titian would have mitigated their warmth and varied their monotony by deep blues and cool middle tints. Furthermore the drawing and modelling want firmness and force. Nevertheless, the picture taken altogether must be reckoned a success; and especially commendable is it as an attempt to revive the grand old manner of the Italian school as exalted by the hands of the great masters. Before we quit sacred Art for secular, we may direct attention to a work by Mr. ARMITAGE, A.R.A., scarcely his most successful, 'Christ calling the Apostles James and John, the sons of Zebedee' (365). Some of the figures have scarcely the elevation above common nature which we have been accustomed to look for among Apostles. The composition, however, is well managed; the painter has put the scripture narrative on canvas clearly and forcibly.

We have contrasted Mr. Elmore with Mr. Herbert; and no less strong is the opposition between the styles—each good after its kind—of Mr. Leighton and Mr. Millais. Thus while Mr. Leighton is thin in texture, somewhat poor in colour, yet ideal in form, Mr. Millais is distinguished by the loading on of pigments, by a refulgence of harmonies supremely decorative, and by a pronounced character, much more individual than generic. 'Vanessa' (357) is after the artist's *bravura* manner, Velasquez never wielded a brush more boldly or bravely. But to surpass Velasquez merely will not content Mr. MILLAIS, R.A.: Titian likewise must be thrown into distance. Still our English Academician holds his own on independent footing: in the painting of flesh we doubt if he be surpassed by any contemporary artist in the world; so transparent are his tissues, so clear his tones, so much of the pulse of young life and the blush of redolent health are present beneath the soft skin. Flesh painting is the most difficult of arts; perhaps since the time of Reynolds no one has succeeded better than Mr. Millais. Etty was apt to be over florid, and Mr. Watts is often more near to an old picture than to life.

This sixth room, as already indicated, in no way flags in interest. Even the pictures we may not be able absolutely to extol, have characteristics which it is impossible to pass without consideration. Here we find Mr. THORBURN's best work, 'Country Life' (380): the picture has an air of ideal unreality, an amateurish generalisation, which is by no means unpleasing. Like praise is due to Mr. LUCY's 'Noontide Repose' (344): the artist romances with his colour, he dreams softly in idea; but the execution is scarcely equal to the conception. Also, for refinement out of the common, may be mentioned 'After the Fire—Terracina' (381), by R. LEHMANN, who has never appeared so well as in the present year; likewise 'The Little Puritan' (409), by Mr. T. GOODALL, who shows great promise; also we have marked for commendation, 'Reminiscence' (339), by Miss BANKS. 'Towing Home' (382), by W. FIELD, is a good subject well composed; the execution, however, is not quite satisfactory. 'Sisters of Charity teaching Blind Girls to sing' (364), by J. COLLINSON, is a subject almost too painful for a picture: defects in nature should not be brought within the sphere of Art. The painter shows rare command over the expression of the human countenance; his weakness is in colour; it may be objected also that his execution is laboured and too smooth in surface. This artist might do great

things if he would but conquer his defects. A Parisian, G. REGAMEY, sends us 'Sur le terrain conquis: sentinelle de Tirailleurs Algériens' (333): the work has hard individuality, and a cold petrified truth. Another picture worthy of note, but rather unequal, is 'The Prisoners' (343), by B. RIVIERE. One of these two prisoners, a faithful dog, is very admirable for the expression of sympathy and pity he bestows upon his master; the head is well studied, and capably painted; the artist has also succeeded in getting into his picture an unusual amount of light. Among other artists who have risen to the importance of the occasion presented by the new building, we have the pleasure of ranking Mrs. ROBINSON, more especially as sometimes we find fault with her contributions. 'Our own Correspondent' (410), is painted with quiet mastery, and the flesh is clear, transparent, even brilliant.

Several Academicians appear in this room who received, in our columns, notice a month ago. 'Caught Napping' (397), is one of Mr. HORSLEY's, R.A., most happy hits: in the incidents contingent on love-making he is usually felicitous. A lover stealing a kiss while an old lady sleeps is quite after his taste; more directly to Art purpose is the amount of clear daylight let in at the window. Mr. Horsley knows that at a bay-window he can have few rivals. Of Mr. FRITH, R.A., we spoke a month ago; 'Malvolio, married to the Countess in imagination, soliloquizes' (391), has all the merits of a clever but not too refined version of the subject. Little that is new can be urged either in praise or blame of these old stagers within the Academy. Sir NOEL PATON's 'Caliban' (405) is more provocative of criticism: the picture is clever, yet scarcely agreeable: the monster is marvellously well turned out of hand, and, perhaps, in consequence, becomes eminently repulsive. Yet are the forms of the fairies floating in the air specially lovely, the lines are as music for cadence, and the details throughout have received conscientious care. If the work of this always great artist cannot be classed among his best, it supplies ample evidence of that genius that places his name among the highest of all the schools. There are other pictures in the gallery which deserve more lengthy consideration than we can conveniently bestow: specially worthy of note are the contributions of Mr. F. W. W. TOPHAM and Mr. H. B. ROBERTS. But ere we speak of these works, let us pause for a moment before the anomalous and mediæval creations of Mr. Donaldson and Mr. Armstrong. 'Vespers' (376), by the former is, as usual, sedulous of colour and negligent of form; the execution is botching. 'Haytime' (375), by T. ARMSTRONG, is an eccentric product which we may by turns admire and wonder at. When and where did these long and lanky women live? why did nature make them so defiant in angularity and ugliness? The colour is chalky and washed out. Nevertheless, the picture exerts on the mind a spell; the artist manifestly is endowed with no ordinary talent. We next pass to a wholly different work, 'Relics of Pompeii' (398), by F. W. W. TOPHAM, the son, if we mistake not, of the well-known water-colour painter. We have on former occasions bestowed strong commendation on his works. Specially sunny, silvery, and sparkling, is this scene in the streets of Pompeii. Perhaps the work lacks firmness: the execution is rather flimsy. Yet the style altogether is brilliant and popular.

This gallery affords hanging space for no fewer than twenty portraits, which make nearly twenty-two per cent. on the total contents; in other words, at least every fifth picture is a portrait. The proportion is excessive, the exhibition cannot but receive injury thereby. Out of the twenty about nine may be worthy of note, painted respectively by Sir Francis Grant, G. F. Watts, G. Richmond, H. T. Wells, J. Sant, H. Weigall, S. Laurence, F. B. Barwell, and L. Dickinson. We will not repeat the criticism we have on former occasions passed upon styles which are too fixedly settled to admit of change. We may remark, however, that 'A Portrait' (327), by Mr. WATTS, R.A., is scarcely in the artist's best manner; the colours are blotched in the lights and dirty in the shades, and the relations between light and shade are not well kept together; the handling is less that of the old Italians than of the modern French. G. RICHMOND, R.A., has a fine portrait of 'William Selwyn, D.D., Canon of Ely Cathedral' (403): the head is drawn with firmness and well rounded in relief. 'Emily, daughter of Baron de Stern' (394), by J. SANT, A., is effective, the figure is placed skillfully upon canvas, and the carriage and bearing have grace and style; this manner of portraiture cannot escape being fashionable. We are glad to observe 'A Portrait' (356), by H. WEIGALL, quiet, grey, thoughtful; the head and hands are well studied; the picture gains individuality and mental expression; this is the best work we remember to have seen by the artist. S. LAURENCE, as usual, lacks colour; yet the head of 'Robert Browning' (336), has received most careful modelling and painting; the picture, however, is rather unpleasantly cold, colourless, and smooth. Removed from common-place by eccentricity, is Mr. BARWELL's clever portrait of 'Mrs. C. R. Cockerell' (372): the head is a thoughtful study of character, but the composition is so awkward and one-sided as to give the idea of the picture being a fragment cut from some larger work.

This room is not so strong as some of the others in landscape, yet have we marked more than twenty for commendation did our space permit. Foremost let us place 'A pause in the Storm at Sunset' (412), one of VICAT COLE's most brilliant efforts. Fire is in the sunset sky, and shadow on the twilight earth; the one plays into, and mingles with, the other. The array of clouds is grand and scenic, and the successive distances retire into atmospheric perspective. The picture is a poem. So too is one of the Titianesque and Rubens-like landscapes of J. LINNELL, Sen., 'The Lost Sheep' (400). The venerable artist sticks to his magnificent mannerism. He is, however, always grand in conception and in execution, and it is no marvel that his pictures are the coveted of all connoisseurs. 'Through the Fields' (338), by T. G. LINNELL, is after the usual family style. We have marked for commendation a brilliant effect in sun and shade, 'Thunder-Storm passing over the Surrey Hills' (346), by J. ADAMS. Also for effect as well as for careful detail, is 'A Squall from the Sea: Mont St. Frieleux, Picardy' (362); one of Mr. DAVIS's conscientious, literal studies. 'Pontine Marshes, near Rome' (366), by E. C. BORGIA, is an opaque and poor specimen of Continental schools not worth the hanging: the same may be said of the works of another foreigner, G. COSTA, who, to the exclusion of better men in our own land, obtains, in one room, hanging space for actually two indifferent landscapes. The larger of the two, 'Porte



d'Anzio (352), is conventional and coarse. Another foreigner, F. W. MEYER, when 'On the Meuse' (351), falls into the routine of a broad impressive shadow. It is a relief to turn to our native artists. C. E. JOHNSON has painted 'Harvest-Time' (370), in a large, bold, and brilliant manner, more forcible than delicate or detailed. For just opposite merits may be extolled a lovely study of sky and water, 'Looking Eastward at Sunset' (369), by G. E. HERING. Also worthy of praise are careful studies by W. Luker, E. Collinson, and W. H. Hopkins. A so-called 'Study from Nature' (331), by G. MASON, A., has very little of student work; the manner is almost too ultra to be tolerated.

It is not a little strange that two great and essentially national painters, Stanfield and Roberts, have left followers so few. However, we gladly recognise in the picture by G. C. STANFIELD, of 'The Old Bridge at Angers' (361), much in common with the father's style. The subject is eminently picturesque, and the detail is careful. It is a work of undoubted merit, exhibiting great skill as well as close study of nature. Street-architecture and interiors are treated cleverly by W. Callow, T. Allom, and W. Maclaren. 'Still Life' (347), by W. HUGHES, is not far from the excellence of Ostade or Dow; and 'Summer' (387) has the brilliance and beauty we have long been accustomed to look for in flowers from Miss MURIE. 'An Unwelcome Visitor' (354), by R. ANSDALL, A., is an effective composition, wherein the actors are sheep, lambs, and a fox, as "visitor." The painter has seldom been in greater strength. We must not forget to notice a charming composition of figures and landscape, 'The Nursing Donkey' (337), by A. HUGHES. The artist has changed, and at the same time, improved his manner. Rustic subjects are likely to bring vigour to his style: his handling seems now to seek the sketchiness of certain Continental schools; we need not add that deep rich harmonies are never likely to forsake his palette.

Ocean in storm or calm, is for British artists, as for British seamen, an element most congenial. We would, however, call in question the right by which R. B. Beechey asserts dominion. He tries to gain fictitious interest for a poor picture, inky in colour, by quoting scripture: 'The Sea is His and He made it' (392). To connect such words with such a work is irreverent; it is certain that this sea could be made by none but Mr. Beechey. 'Bright Weather after a Gale' (328), is after H. MOORE's habitual manner—sketchy, loaded in colour, and luminous. But the grandest study of sea in the Academy, 'Caught by the Tide' (332), has been furnished by J. C. HOOK, R.A. The incident is happy, children caught by the tide on a rock-bound coast, clinging together in fear, espy a sail which they hail for deliverance. The heaving, swelling waves are rising apace. Grand is this passage of deep blue ocean for power and movement, delicious, moreover, in colour. The execution is free-handed, large, and suggestive; the waves are wondrous for light, shade, colour, transparency: the treatment, wholly unconventional, has the truth and simplicity of nature herself.

## GALLERY NO. VII.

This room is of like dimensions, construction, and decoration, as the last. The total number of pictures it contains is eighty-five; of these ten are contributed by Academicians, eight by Associates, and sixty-seven by outsiders, British and

Foreign. As an indication of the high average merit reached in this gallery, in common with the exhibition generally, we may mention that out of eighty-five works, we noted, as worthy of criticism, no fewer than forty-seven, should our space permit. Among the artists especially conspicuous in this room are W. Linnell, F. Walker, G. Mason, F. Leighton, R. Herdman, L. A. Tadema, and J. B. C. Corot.

The hangers in this, as in the other galleries, have been governed by some one dominant idea; thus they have gone to work, not by accident, but by system; and hence each room in succession, becomes to some degree representative. Here the dominant chord seems to have been struck by three commanding pictures, each holding a central position: 'Aurora in Romagna—peasants from the mountains on their way to Rome,' by W. LINNELL (461), 'The Old Gate' (485) by F. WALKER, and 'Girls Dancing' (438), by G. MASON, A. These three pictures, though different, have much in common: in the first place each is a mixed composition of landscape and figures; then, again, here are manifest the idealism and the realism, the romance and the naturalism, which are so strangely blended in certain new phases of the English school; to these characteristics may be added signs of the growing away of Continental styles, together with tendency to intensity of sentiment, and to a sustained rhapsody of colour. It is by such rare qualities that W. LINNELL's 'Aurora in Romagna' has gained in the gallery a commanding position; the picture is a crowning triumph for a family that has cast much lustre on our native landscape school; the contributions from the other members of the house are scarcely worthy of its renown. Mr. F. WALKER is once more anomalous and defiant. 'The Old Gate' challenges criticism; in composition the picture falls to pieces; throughout, and especially at the centre, it lacks concentration; the painter's habit of throwing off a subject in defiance of all laws of symmetry and order, becomes fatal upon a scale thus large. It may be further objected that the colour is crude, and loaded on opaquely; the prevalence of red suggests the idea that nature is made of brickdust. But on the other hand these defects are counterweighted by equally exceptional merits. The artist has a manner shared by Breton and Millet among the French, and by Mason and W. Linnell, his companions in this gallery, of imparting to rustic figures nobility, of suggesting meditative meaning in heads and attitudes, of endowing the wayfarer and the peasant with the attributes of a large humanity. And though the colour may be hot, and in passages almost vulgar, by reason of unmitigated intensity, purest tones and most delicious qualities are interspersed; and so searching and sensitive is the eye of the artist, that even in remote recesses of his picture may be discovered rare truths and beauties which in nature pass, for the most part, unobserved. We would point out a study of trees and a subtle drawing of branches against the sky, as a passage surpassing for loveliness. Of Mr. MASON we have had occasion to speak somewhat unfavourably, and we are not sure that even 'Girls Dancing' (438) shows the artist at his best. Yet this idyl raises the imagination above the level of ordinary nature. A young shepherd seated in the cleft of a tree, at his side a crook and a dog, and before him, dancing gracefully, two peasant girls; such is the composition which by aid of soft harmony of colour, and tenderness in ex-

ecution, recalls delicious memories of Italy and of Greece. This pastoral, indeed, may be actually placed upon one of the very many headlands which, around Spessia, Naples, and Amalfi, overlook the blue Mediterranean; it is the prerogative of the painter to recall the past joys of the traveller in distant lands, and to blend, through the instrumentality of his Art, the pleasures of memory and of imagination.

In this gallery we again meet Mr. Elmore, R.A., Mr. Horsley, R.A., Mr. Yeames, A.R.A., Mr. Dobson, A.R.A., Mr. Cooper, R.A., and Mr. Ansdall, A.R.A.; these artists have severally already fallen under notice, and their present contributions are after their accustomed styles. We must afford, however, further space for Mr. LEIGHTON, R.A. 'Dædalus and Icarus' (469) is, in manner, wholly apart from 'St. Jerome,' before mentioned. This, perhaps, is the only picture in the exhibition which may be likened to a Greek cameo; indeed the style is almost more plastic than pictorial; the outline is sharply cut as marble, the surface is smooth as a highly-finished bas-relief. The manner may be pushed a little far; yet pictures of this poetic thought, classic beauty, and ideal treatment, are but too rare in our English school. The classic style affected by Mr. A. MOORE in 'A Quartet—a Painter's Tribute to the Art of Music, A.D. 1868' (483), is wholly different from the manner of Mr. Leighton, and less agreeable. The painter seems to assume the bearing of independence, yet does he owe more to the pictures of Pompeii than either to nature or to his own creative powers. He belongs to a period of historic decadence; his method is that of *tempera* rather than of oil. Mr. H. WALLIS, known favourably in former years by 'The Death of Chatterton' and 'The Dead Stone-breaker,' has now, strange to say, forsaken nature. His aim in 'Maryas' (442) is to represent a romantic classic phase of Art, which, if not spurious, is far from healthy or true. The colour may be considered by some the redeeming element in the picture. In a wholly different mood does the young Belgian painter, Alma Tadema, who has won for himself comparatively rapid fame and fortune, approach nature and emulate classic styles in that remarkable work 'Une Danse Pyrrhique' (421). Here warriors arrayed in shields, lances, helmets, advance to desperate encounter: spectators in classic robes are seated round: the scene is striking, the treatment clever. The artist's manner has been from the first pronounced and singular; indeed, we have sometimes thought that this painter would settle down into irretrievable eccentricity; he now shows power of escape, and may yet enter on the wide, free, domain of Art and of nature.

Scripture again has to sustain cruel parody within the Academy, and we are sorry to say that this year foreigners add to the ignominy usually heaped—with the best, though the weakest of intentions—upon religion. 'The Evening of Good Friday on Mount Calvary' (439), by V. MOTTEZ, is one of the worst specimens of spasmodic, affected, and false, so-called Christian schools the world has seen within the last two or three centuries. The sentiment is conventional, the technical qualities are close upon the porcelain picture: executed in the Royal factory of Dresden. We trust we may not see any more of these importations within our English Academy. Also we are sorry it is our duty to pronounce as little short of offensive, another work aspiring to the pure sphere of sacred Art, bearing as its title 'The



Hymn of the Lord's Supper' (450). Instead of the simplicity and the truth which clothe the religion of the heart, there is here sign of little save pretence and affectation. We will not name the painter because it may be hoped that he will repent of his evil, and yet find an honest vocation in some humbler walk of Art.

Among artists who affect mediæval styles, Mr. DONALDSON is again the most thoroughgoing. 'Music during a Banquet' (471) is melodious in colour, and what may be hard or angular in form is at any rate suggestive of meaning and mystery. This work, though hung almost beyond range of appreciation, strikes us as the artist's best achievement. Mr. BOUGHTON's 'March of Miles Standish' (493), if somewhat peculiar, is of great excellence and abounding in character. It is what so few works in the exhibition are—original; original in subject and in treatment. The picture cannot fail to arrest attention. 'At Needle-work in the Garden' (501), by Miss WELLS, has more Art-merit than power of attraction: the colour is unpleasing both in its quality and in its relative gradations. Mr. FIFE is very favourably seen in 'The Wood-Merchant' (467) and 'A Girl of the Period' (474): the artist is conspicuous for texture and the management of light and colour. 'The Old Clock on the Stairs' (466), by J. K. THOMSON, brings us into the special treatment of black, white, and sunlight, which characterize alike the old and the modern school of Holland. The next picture in the catalogue, 'Detained' (467), by A. E. Emslie, is more effective in contrasts than actually good in execution and Art-quality. In the same neighbourhood we come upon 'Little Misgivings' (452), by G. E. HICKS; a vigorous showy work, capital in the painting of drapery. Another clever picture, 'The Puzzle' (425), by E. EAGLES, is injured through over much sparkle in the high lights; the colour wants repose, and quiet grey.

The pictures of *genre*, some of which we have noticed above, whether after the small Dutch school or of more pretence in size and subject, constitute a leading feature in this gallery. Of some import and significance is 'Copernicus seeing himself burlesqued by Strolling Players' (427). Yet has Mr. PATTEN made his picture crowded and confused: the composition wants massing and arrangement in lines; there is need of subordination in the colours and concentration in light and shade. But the work, though susceptible of improvement, is very clever. Another composition, which aims at popularity, is 'A Summer Evening at Strawberry Hill' (433). Mrs. ROBINSON here again proves her power: the colour is rich, the composition symmetric to a fault. Mr. BAXTER can scarcely change his style though he may vary his subject: 'Peasant Girls of Chioggia, near Venice' (468), are waxy, smooth, refined. J. B. BURGESS, from whom we may expect any year a work which shall win him a place within the Academy, is at his best in a composition capital for character and for execution, 'The Troubles in the Church' (448). The old priest is a fine study in head, hands, attitude. The accessories about the sacristy, which make up the subject, are worked up into strong realism. Altogether there are now few, if any, better representatives of the school of the late John Phillip. A. LUDOVICI repeats himself as a man of one idea. 'Attack—a defeat' (497), boys with besoms making a street row, provokes a laugh, even though we have laughed before over the same scene

in other exhibitions. Such pictures are regarded by hangers as servicable to make variety in the midst of monotony. The idea is here better than the execution. 'Hide and Seek' (473), by G. B. O'NEILL, is a pretty little subject nicely painted. In the specific sphere of the small Dutch domestic, this room, as we have indicated, is specially strong. Yet, 'The Empty Cradle' (491), does not strike us as one of the happiest efforts of Mr. J. CLARK: the subject is almost worn out, and the picture is rather weak; the colour, too, is poor, but the execution may be prized for care and smoothness. Much to be preferred is a charming little scene 'Baby's Breakfast' (484), by F. D. HARDY: this picture is for simplicity of sentiment, and for quality and touch, quite equal to the ordinary works by Frère. Perhaps, however, the cleverest *genre* picture in this gallery, if not in the whole Academy, is 'The Fight' (472), by J. MORGAN—a scene of school-boy quarrel and tussel, which has made itself a favourite among all exhibition-goers. The characters are varied not only in form but in motive and action, and the painting is extremely good. The picture is worthy of Webster.

The portraits in this room are below the average in number and merit; yet have we marked as worthy of note some five, severally painted by J. P. Knight, R.A., R. Herdman, R.S.A., W. M. Tweedie, J. R. Swinton, C. A. Duval, and A. Legros. Of Mr. KNIGHT's eight portraits, that of 'Mons. Edmund Frère' (437) is the best: this figure, with pencil and sketch-book in hand, is painted in a broad, quiet, simple manner. 'Lady Clinton' (486), by R. HERDMAN, R.S.A., is eminently effective: the artist knows what to do, the attitude is easy and graceful, the figure is well placed in the landscape. 'William Aitchison, Esq.' (446), by W. M. TWEEDIE, is careful in the figure as well as in the accessories. We cannot praise Mr. SWINTON's 'Portrait of the Lord Heytesbury' (447): it is muzzy, and wants definition. M. LEGROS when he paints 'A Portrait' (489), naturally sticks to his habitual manner, with, however, this difference and disadvantage, that the portrait is as black as a Byzantine picture six centuries old, and nearly as remarkable.

This gallery is certainly not the favoured abode of landscape—at least, when unpeopled by figures. Yet here may be remarked studies of land, sky, water, more or less commendable, by C. E. Johnson, C. J. Lewis, F. W. Hulme, Sir G. Harvey, E. Gill, T. Brooks, C. P. Knight, E. Edwards, C. H. Hemy, P. R. Morris, and J. B. C. Corot. 'Loading Timber' (449), by C. E. JOHNSON, is a close study of picturesque materials: the colour has rich variety. 'A Woodland Ramble' (454), by C. J. LEWIS, is, in its way, a marvel, after the artist's familiar manner: the details include primroses, bluebells, a squirrel, &c., all on the confines of a wood; the pictorial difficulty involved is surmounted adroitly. 'The Close of Day' (478), by F. W. HULME; 'Bound for Melbourne' (494), by C. P. KNIGHT; and 'The Song of the Sea' (440), by E. EDWARDS, are placed too high to be appreciated: these artists have scarcely fared according to their merits. 'Glen Falloch' (480), by Sir G. HARVEY, P.R.S.A., is hardly equal to the figure-picture already noticed by the same painter; yet is this landscape broad, bold, and altogether true to Scotland. 'London River' (451), grey, hard, sombre, by C. N. HEMY, is after a manner which was once novel, but now

grows monotonous. 'Saved' (477) is, perhaps, one of the best performances of Mr. T. BROOKS: the incidents are forcibly told. We must find space for a remarkable picture, 'The Ambuscade' (430), by P. R. MORRIS. This composition of landscape and figures evinces knowledge and power of independent treatment. The drawing is firm, the disposition of a somewhat complex subject skilful, the colour deep and significant. The work is unmistakable for talent. It remains that we should notice a production anomalous, and to English eyes possibly repulsive. 'Figures, with Landscape' (422), by M. COROT. This picture claims to be a poem; yet is the atmosphere smoky, and the trees, of a dusky olive, are somewhat dirty. But we must admit that the work is eminently artistic in balance of composition, in apportionment of light and shade, and in pervading unison of tone. M. Corot has in France a great repute; he is more welcome than many of the foreigners who this year have invaded the Academy. A man of genius, though an alien to England, and even to Nature herself, is generally worthy of attention.

#### GALLERY NO. VIII.—WATER-COLOUR DRAWINGS.

This gallery, though disappointing in its contents, is constructively and decoratively all that can be desired. Its measurement is 43 feet by 26 feet; in colour the walls are distinguished from those of other rooms for the hanging of oil-pictures, by a quiet tone of sage green; the ceiling also is more delicate than the decoration elsewhere in the building. This distinction is wise. On the whole, however, the expectations raised in consequence of the measures taken by the Academy in favour of the Art of Water-colour Painting, are not realised. The number of drawings hung is 178 against 306 in the Old Water-colour Society, 277 in the new, and 721 in the Dudley Gallery. As to quality, the average in the Academy is below the average merit, at any rate of the Old Water-colour. The following analysis will indicate whence the contributors have come, and what artists in other societies are eager to try their fortunes within the Academy. Among the exhibitors in Gallery VIII. are six Academicians; viz., G. Jones, E. M. Ward, E. Redgrave, J. R. Herbert, J. E. Millais, and P. H. Calderon: three Associates; viz., W. E. Frost, W. C. T. Dobson, and G. E. Street. These nine Academicians and Associates are represented by only 16 drawings out of a total of 178. It is evident therefore that the gallery is practically in the possession of outsiders. Whence do these outsiders come? The Old Water-colour Gallery it is known, discouraged, and that we think wisely, its members from sending drawings to the Academy; accordingly, out of a society of fifty-eight, only three are here present; viz., S. P. Jackson, L. Duncan, and J. D. Watson. The Institute of Water-colour Painters, possibly not having equal power of resistance, is represented by six of its body; viz., H. Johnson, H. Tidey, A. Penley, Mrs. Duffield, C. Vacher, and J. Sherrin. Again, from the Society of Female Artists we trace seven or more contributions. But it is from the Dudley Gallery, as might be anticipated, that the most numerous reprisals have been made; thus at least fourteen of the exhibitors in that gallery have come to the Academy; among the number may be named W. B. Beverley, A. H. Lumsden, J. W. North, J. C. Moore, C. R. Aston, C. Earle, and W. F. Stocks. The above



analysis will show that the Academy, as a reward for their virtuous efforts, have succeeded in getting together a varied, rather than choice, collection; and thus this gallery, by a certain unevenness, by a few examples of very exceptional merit, with a considerable intervening mass of mediocrity, approaches in aspect and standard of excellence "The General Exhibition" in the Egyptian Hall. We have thought it might be instructive to work out these results at a time when the independent Water-colour Societies are threatened with absorption. Our own opinion is that the strongest among them have little to fear, provided they act wisely and determinedly on the defensive. The experiment made by the Academy affords but one more proof that water-colour drawings can with difficulty maintain due importance in the presence of oils. The Academy has acted generously in providing space for water-colour painters; the action taken will be productive of good, especially if, under a wise toleration, the separate societies are able to maintain their integrity and independence.

The artists above named as present in this gallery have been so frequently brought before the notice of our readers, that individual criticism may be dispensed with. A few salient points, however, may be noted. Conspicuous position is given to a powerful drawing by E. M. WARD, R.A., 'Monk declaring for a Free Parliament—from the fresco in the Commons' Corridor, Houses of Parliament' (544). Powerful also, though not very refined, is 'The Fruit Seller' (643), by P. A. CALDERON, R.A.; a work in *tempera* upon canvas; similar, as to technical process and consequent quality, to drawings by the same artist we have in past years noticed in the Dudley. Strong also and opaque is a picture of 'Mrs. J. D. Watson' (665), by J. D. WATSON. Likewise, for mastery, must be mentioned 'Persian Tartars, Caspian Sea' (572), and 'Flight of Leagian Calvary—a Russian battery in the background' (628), severally painted by the well-reputed Munich artist, T. HORSCHOLT: these drawings show a trained hand, and a mastery over no ordinary difficulties involved in the subjects treated. Also meritorious and out of the common are contributions by A. Holiday and W. B. Scott. 'Ave Maria' (519) is a cartoon for one of two life-size paintings on the east wall of All Saints' Church, Notting Hill, executed by Mr. HOLIDAY. This revival is not wholly unworthy of its historic antecedents in Italy. Yet is the treatment rather too decorative; indeed, we should scarcely know that this was meant for religious Art had not the painter placed gold glories round the heads; and it may further be objected that the Madonna is full too much like a modern young lady, ready to meet an unexpected visitor with sharp repartee. W. B. SCOTT has found for his creative talent a Biblical subject, which, strange to say, has never to our knowledge been treated before: 'And, behold, the veil of the temple was rent from the top to the bottom; and the earth did quake, and the rocks were rent' (625). The picture is of wild sublimity—lightning and whirlwind sweep through the canvas. The work is boldly imaginative, yet eccentric.

J. E. MILLAIS, R.A., has a couple of drawings, apparently book-illustrations, clever as usual in composition and artistic in method. Also W. E. FROST, A.R.A., has a capital little sketch, 'Children at Lucerne' (514), admirable for taste, and for a certain style in drawing and touch.

We note also, for fine quality, 'The Young Student' (667), by W. J. MUCKLEY, and 'The Gentle Art' (680), by A. H. LUXMORE. 'Picking Peaches' (614), by Miss H. THORNYCROFT, should not be passed without admiration for graceful lines and quiet thought. At a glance the visitor will perceive that Mr. W. R. BEVERLY supplies some showy scenes; J. W. NORTH, another favourite in the Dudley Gallery, will also have to contend against a violence in colour which does outrage to nature. C. N. HEMY, likewise of signal, though eccentric, talent, may err in the opposite direction; yet 'The Mill Pond' (685)—a picture in distemper on canvas—if a little black, has very fine qualities in the shadows. There is not a more remarkable drawing in the room. A study made in the Dolomite mountains by Mr. STREET (615), the architect, may be looked upon as a curiosity. Interest also will attach to several drawings remarkable for detail, brilliance, and atmosphere, made by Mr. HERBERT, R.A., in the East. They are in style and quality identical with the artist's oil-pictures.

## GALLERY NO. IX.

This is one of the four-corner rooms, each of which, and this more especially, is placed to disadvantage. Here the symmetry of hanging is broken by 29 crayon drawings, admitted evidently by prescriptive courtesy, rather than on ground of distinguishing merit. We think that the experience of this somewhat experimental year should lead in future to the placing of these drawings in the Lecture-room. It is clear, considering the number of works rejected, that utmost possible space should be made for oils. This gallery does not in size materially differ from rooms 1, 2, 4, 5, 6, 7, and 10; its dimensions are 40 feet in length and 31 feet in breadth. Its original destination would seem to have been, as indeed its contents indicate, a little doubtful: the colouring of the walls is identical with that of the water-colour gallery. The number of works hung is, oil-paintings 100, crayon drawings 29. Of the oil-paintings, 5 are by Academicians, 1 by an Associate, while 94 are by outsiders. Again these numbers do not support the charge that the Academy seeks to establish for itself a monopoly. Of the 29 crayon drawings 3 are contributed by one Associate; the rest are exclusively the products of outsiders. The gallery is not marked by anything specially distinctive; indeed, its contents give the impression of being of the nature of odds and ends, and from the position of the two doors and the intrusion of the crayons, the effect is altogether scattered. Such specific character as may be distinguished is derived from four classic works, cognate in historic style, yet otherwise dissimilar. These are 'Orpheus and Eurydice' (700), by G. F. WATTS, R.A.; 'Electra at the Tomb of Agamemnon' (705), by F. LEIGHTON, R.A.; 'A Venus' (699), by A. MOORE; and 'The Toilette of a Roman Lady' (787), by SIMEON SOLOMON. The last work should have obtained a better place than in a corner above the line. Otherwise we are not able to confirm the charges which have been made against the hanging either in this room or in the exhibition generally.

The high Art and the grand style which have long obtained favour from Mr. Watts reach their best result in a lovely and rapturous composition, 'Orpheus and Eurydice' (700). The composition is studious of balanced lines, the forms are of noble type, the action is grand, even tragic.

The work may be quoted as a striking example of how greatness may be made compatible with a small scale. Very different, especially in colour, is an equally remarkable picture, 'Electra at the Tomb of Agamemnon' (705), by Mr. Leighton; thus it may be said that while Mr. Watts's composition is expressly pictorial, Mr. Leighton's is essentially statuesque; the former artist sees his subject through the medium of colour, the latter of form; thus, likewise, while 'Orpheus and Eurydice' in style is allied to the Italian renaissance, 'Electra' reverts to Grecian epochs; the drapery too is strictly classic, and the expression, though intense, has been restrained within bounds of moderation. Mr. Leighton's manner is here somewhat cold, yet is it unmistakably scholarly and refined. As a companion to 'Electra' hangs in astounding contrast 'A Venus' (699), by Mr. A. Moore. The figure is in no way obnoxious to good morals; indeed, it is too ugly and repulsive to be objectionable except to taste. The torso, which is the best part, appears to be an adaptation from the Venus of Milo. Mr. Moore may, perhaps, have in some measure spoiled himself for the painting of easel-pictures by the practice of mural decoration. Thus, instead of the transparency and juiciness of oils, or a finish suited to near view, here we have rawness, opacity, and a surface as of plastered wall, with a certain rude defiant power which is intolerable save at a distance. And, indeed, due distance does give a certain "enchantment to the view," so that at the remove of the further side of the room the figure tells out with somewhat of the light-giving power of fresco. Still, if the function of Art, as formerly supposed, be to please, Mr. Moore, it must be confessed, is yet far from the end desired. Again, wholly distinct in style from any of the three classic works just mentioned comes 'The Toilette of a Roman Lady' (787), by Mr. Simeon Solomon. This remarkable composition, unlike the figures of Mr. Moore and Mr. Leighton, evinces joy and rapture in colour; the romance of modern and middle-age Art has infused warm tone, and swelling, exuberant form, into the severity of the classic. Mr. Solomon has evidently received as a suggestion to his picture certain wall-known mural paintings of Pompeii; we recognise analogous types even to the full, thick, Roman throat. The style is somewhat decorative, and pertains to periods of decadence; nevertheless, this is one of the artist's very best efforts: it has more power and firmness than drawings recently exhibited in the Dudley Gallery. Close by hangs a refined subtle work, distinguished by colour, 'Helena and Hermia' (785), by Miss R. SOLOMON; the manner of brother and sister naturally is not wholly unlike. The above three classic works may be accepted as signs of the time; we rejoice over the revival of an Art which is the grandest and the truest the world has yet known. Yet all revivals must be accepted with suspicion; they are, by the conditions of their birth, more traditional than creative; they are apt to shrink from immediate contact with nature, and incur the peril of emulating the defects, rather than of reaching the merits, of the schools they affect.

This gallery, in common with its predecessors, gives, we are glad to note, indication of the steady advance made within recent years by the main body of our English artists. For example, we have, from time to time, observed upon the promise given by C. S. LIDDERDALE, and now, at length, in some good degree, we realise this pro-



mise in the artist's best work, 'Hiding, after Culloden' (701): here we have intention, expression, power in hand as in colour. 'Faithful unto Death' (720), by Mr. HOUSTON, is a touching incident, related with power, feeling, and effect, and wrought with consummate knowledge and skill. Mr. HAYLLAR is most clever at pictorial tricks; he has tried sundry devices, and now he introduces an umbrella. Yet 'School' (735) is clever, and scarcely commonplace: Mr. Hayllar in his pictures of children makes appeal, not to artists, but to parents. Another street-scene, and that, we are sorry to say, pathetic and lachrymose, we owe to Mr. H. WALLIS. 'A January Morning' (745) is full blue, purple, and white, for real life; but then we must remember the artist desires, not to be natural or prosaic, but intensely sentimental. Still more false in sentiment, not to say in Art, is the Hon. L. WINGFIELD's 'Doomed' (750). That any child should thus sleep till drowned by the tide is almost incredible as a matter of fact, and in point of Art the idea is not so much sensational as contemptible. The absurd conception is in no way redeemed by the execution. Infinitely better in point of Art is 'Mending the Stepping-stones' (759), by J. RICHARDSON. This really is a capital picture; the combination between figures and landscape is specially felicitous. Mr. BRENNAN is, as usual, amazingly clever in 'Il Tamburino' (783): here we have sunshine, relative tone between light and shade, texture on surface, and quality in colour. This, of course, does not pretend to high Art, yet is it perfect after its kind. 'The Visit to the Physician' (721), by J. CASTIGLIONE, presents that weak and incoherent conglomerate of styles found in modern Italian Art. Why continental mediocrity should be permitted to try within our Academy to retrieve its lost fortunes is a question we will not presume to solve. The eye is caught by a powerful picture by J. STIRLING, 'Al-Ghirab—Water-seller of Morocco' (772). This work, for character in the heads, for picturesque costume, and for richness of colour, recalls the manner of John Phillip. Yet one more foreigner, J. VAN LERIEUX, inflicts on the exhibition a rapid, spurious compilation, called 'Cinderella' (729). W. GALE and W. J. WEBB seem to desire to point a moral and teach a lesson. 'Sick, and in Prison' (751), by the former, is a small work of good intention. 'The Eastern Sheepfold' (766), by W. J. Webb, is intended to symbolise the Good Shepherd who careth for the sheep. The picture rises to a kind of feeble sublimity, the thought is noble, the execution weak. This artist is worthy of, and yet far from, success.

E. OPIE, dating like his namesake and relative, the respected Academician and lecturer, from St. Agnes, Cornwall, comes once more among us. His position, though hopeful, is scarcely yet established. 'On Politics: a Clenching Argument' (716), is a picture vigorous and good in intent, but rather rude and negligent of finish. 'The Penance of Dr. Johnson' (768), by E. CROWE, is also vigorous, and withal black and crude: the composition falls into disorder; the artist once more gives bent to his serio-comic propensities, and succeeds in making the grand old moralist ridiculous. A. JOHNSON is a painter who courts popularity in the garb of romantic rusticity; 'Flora Macdonald' (723) is clever and conventional. 'Looking it Over' (758), by H. KING, is perfect as an example of what may be called "The Suffolk Street School": the picture is charm-

ing and well painted. PENRY WILLIAMS sends from his long abode in Rome a pleasing picture, thoroughly characteristic of his style, 'An Italian Peasant Girl at her Devotions' (770). This ideal peasant, like certain figures by Mr. Thorburn, is something too good to be true: the colour is pinky and blue. We must not forget to mention, as first-rate in their way, two domestic interiors, hanging side by side—'Les Premières Leçons' (781), by J. B. J. FRAYER, and 'The Welcome Step,' by G. G. KILBURN: the latter we have frequently mentioned as one of the rising, or rather risen, men in the Institute. The only other figure-picture we have marked for commendation is a refined, poetic, lovely composition, 'Hermia—a Midsummer's Night's Dream' (706), by Mrs. M. E. FREER. We may not omit to notice a small but exceedingly meritorious work (707), 'The Rivals,' J. MAHONEY.

The portraits which in this gallery call for mention are comparatively few. At the top of the room presides 'The Venerable Archdeacon Bickersteth, D.D., Prolocutor of the Convocation of Canterbury' (734), by G. RICHMOND, R.A. The figure is quiet, grey, individual; the style approaching the artist's crayons, which have an Art-merit his oils have never attained. Mr. WELLS, A., we fear, is in danger of contracting the vices common to fashionable portrait-painters: there is something disagreeably garish in the showy canvas which contains 'Mary and Clara, Daughters of John Dugdale, Esq.' (702). We may here take occasion to commend a very clever head, 'Diana,' by Miss WELLS, the sister of the Associate: this study has individuality and independence; the manner is masterly. The great composer in the new school, 'Liszt' (771), is represented by G. P. A. HEALY, habited as an Abbé, and carrying a candle; the figure is lank as a clockcase; the painter's treatment is severe; of colour and of show he is abstemious; yet is the head grand as if possessed by great ideas. The picture is altogether remarkable. So, too, but in an unfavourable sense, is 'Portrait of a Lady' (708). We had marked this picture as "atrocious," when, to our surprise, we discovered that the painter was none other than Mr. Holman Hunt. The Art is opaque, crude, and disagreeable; yet does it reach force. Close by we come upon a portrait by another painter of whom it is always impossible to prophesy what he may do next. 'Mrs. Barstow' (714), by F. SANDYS, is to our mind vastly superior to 'Medea'; this picture is no unworthy sequel to a portrait of Mrs. Rose, of which, when exhibited some years since in the Academy, we spoke in highest praise: it has the fidelity, exactitude, and detail of Van Eyck and Memling. As a study of character, for care in modelling, and even for flesh-painting, there are few finer works in the exhibition. On the advance made by the Hon. H. GRAVES we have already commented: 'Master Wallace Cockrane' (736) is painted in emulation of Reynolds: the subject is sketchily thrown out of hand; the colour, in rich assemblage of blues, reds, and browns, is pleasing. It is quite a relief, in this revival of a past style, to get some variety on our modern methods of portraiture.

The landscapes are not specially remarkable. Yet 'Sultry Hours' (769), by J. T. LINNELL, is a grand pastoral, though injured, as often is the case with this artist, by shadows over-blue, and lights too yellow. 'A Woodland Study' (722) has the brilliant characteristics of W.

LUKER in his specific line of subject. 'London from Greenwich Hill' (732), by H. DAWSON, is large, solid, heavy, cheered by playful light on foreground, and a pretty fancy in the sky. O. J. LEWIS's 'Barley Harvest' (747) is, as usual, a faithful study of yellow corn, illumined by red flowers. The last work by F. R. LEE, R.A., is 'Guardians of the rock part of Gardener Battery, Gibraltar' (737); the picture is cold and clear, hard, literal, and true. Some disappointment will probably be felt in Mr. BRETT's 'Wide Waters' (773), concerning which considerable expectations had been raised. The artist seems always intent on working out some anomalous problem in atmospheric effect, often more uncommon than agreeable. The two Misses Mutrie are brilliant as ever: 'Fruit' (763), by Miss A. F. MUTRIE is specially transparent, lustrous, and true. 'Some Horses' (728), by W. H. HOPKINS, shows knowledge of the points. But among animal-painters none are of better promise than C. B. BARBER; the drawing of stags, 'North of the Tweed' (764), is admirable, and the painting of the accessories is dexterous and masterly. The picture which comes next in the catalogue, 'A Wayside Cross—Brittany' (765), by G. H. BOUGHTON, is also in its way inimitable. The colours are broken into tertiaries, after the manner of the French, and the quiet pathos and heartfelt devotion of the simple country-folk are worthy of Breton.

## GALLERY No. X.

This, the last of the galleries devoted to oil-pictures, is, in dimensions and decoration, the same as No. IX. It measures 40 feet in length, and 31 feet in breadth, and affords good hanging space for 93 pictures: of these 12 are by Academicians, 2 by Associates, while 79 come from outsiders. This Gallery X. is last, and, in point of merit, least. People naturally begin with No. I; and by the time they reach the end of the series, they become a little weary, and impatiently hurry on: thus this room is often scanty in visitors, while the more favoured points in the exhibition are crowded. Nothing can make this gallery a post of honour, unless the Council should take it into their heads to end with a climax of grand works. But just the opposite course has been taken: pictures crowded out elsewhere are brought here as a last expedient, so that the room becomes as it were a refuge for forlorn hopes. Strange works here find place; thus, in one page of the catalogue, we have placed crosses against fifteen works, and never do we remember to have seen in any one room so large a proportion of hopelessly bad portraits. The gallery, however, is redeemed by some few capital works: thus any collection would receive ornament from the pictures we here find by F. Leighton, A. Elmore, R. Lehmann, J. Faed, M. G. Brennan, A. H. Burr, J. Burr, M. Michael, R. Herdman, F. Dillon, and V. Navlet.

Mr. LEIGHTON, R.A., the active hanger of the year, has, with a self-denial worthy of all praise, given to his own pictures the worst places. There is not one of his works that has not grievously suffered, and, perhaps, of the whole number 'Helios and Rhodus' (864) is injured most. This classic and ideal Art needs to be treated tenderly; indeed, often after the best that can be done, creations thus transcendent appear anomalous in the midst of a school which wears a plain naturalistic aspect. Moreover, 'Helios and Rhodus' is one of the most ultra manifestations of the artist's



imagination: figures of large size floating amid air, gods in the clouds above, and the blue Aegean sea beneath their feet, is a flight of fancy which, to the matter-of-fact common-sense of the nineteenth century, may appear rather preposterous. Nevertheless, we are truly thankful to any painter who will bring us deliverance from the plain plodding prose of modern realistic schools. Mr. STANHOPE'S 'Rape of Proserpine' (843) is a work which stands in need of much indulgence: the artist shows a certain lofty disdain of nature and possibility, and some persons will hold that aiming at the supernatural, the painter is landed in regions sacred to abortion and absurdity. The colour is the best part of the composition, and the work is sustained by a certain romance and imagination which are kindred to the Arts of Venice and Japan. 'The Return of the Prodigal' (899), by Mr. GALE, also claims indulgence. It is strange to see how some painters seem to believe that the first step to religious Art must be taken by a deliberate departure from nature. Mr. Gale's picture, however, is praiseworthy; the intention is good; and there are few works which imply more careful consideration or a greater amount of untiring toil.

There is scarcely a more popular picture in the Academy than J. FAED'S 'John Anderson my Jo' (824). People, as they stand around this humble scene of domestic felicity, hardly know which most to admire, the good old couple seated by the fire, or the tea-pot and tea-cups standing on the table. We have heard the preference given to the latter; but really, on every ground, this cottage story merits the admiration it receives. It is carefully and evenly painted throughout, and possesses the best qualities we are accustomed to look for in the Scotch national school of Wilkie. Like commendation cannot be extended to a common, coarse, and apparently Scandinavian picture, 'Auction of Effects in a Baronial Hall in Sweden' (831), by T. W. WALLANDER. Another picture, 'Grace before Dinner' (841), by M. MICHAEL, an artist who dates from Berlin, has qualities in common with the Faed school. The sentiment is simple and honest, the expression deep and heartfelt. Somewhat analogous treatments are adopted by the two Scotch brothers, A. H. BURR and J. BURR. Yet is the 'Escape of Queen Henrietta' (854), by the former, anomalous, as if the Dutch and Scotch schools had in some unaccountable way got mixed up with high Art, and a dash and shadow of the MacIose melodrama. Thus this picture is a species of spasmodic genre, and consequently neither the subject nor style holds together accordantly. Queen Henrietta, seeking refuge in a hut, conceals herself in some straw. The Queen constitutes the high Art part of the picture: then in the further extremity of the hut lurk some suspicious rustics; and they form, of course, the low Art of the composition. In the execution there is the same discrepancy. It would almost appear as if Mr. A. H. BURR were contemplating the transition made by Wilkie from genre to history, but he should take warning from the mistake committed by his great predecessor. The other Mr. BURR, in 'The Intercepted Letter' (875), is in like danger of mistaking his vocation. In the sublime indignation depicted in the countenance of the young woman seated in a rush-bottom chair, the artist tells us that he also is fired by ambition to tread in the lofty walks of high Art. Yet, undoubtedly, the best parts of the picture are the wrinkled faces of the rustic old

man and old woman. In such unimaginative realism the Scotch school shows its strength.

M. Rudolph Lehmann gains much by the new galleries; he obtains hanging space for seven works; even Mr. V. Prinsep, who may have found favour, is not allowed more than six; and, perhaps, now, for the first time in England, M. Lehmann has an opportunity of gaining for his talents high appreciation. Certainly, a most refined and artistic picture (862) has he painted in response to the lines of Miss Landon—

"I watched the light flame falling fast;  
I saw the ashes fade and die;  
So bright at first—so dark at last!  
Methought it was love's history."

Mr. F. W. W. Topham has a second picture, differing in style most materially from the first, already noticed. 'Dora' (837), from Tennyson, is a most successful plagiarism on the manner of young Mr. Leslie. The work has a delicate tone, suffused by a haze of soft sentiment. Mr. Topham, evidently still in transition, is in search of a style; this picture is inferior to 'Relics of Pompeii' (398). Mr. F. WYBURN'S 'Daisy' (904) has the doubtful merit of being elaborated as a miniature; the colours are out of tone, but time were wasted in the depreciation of a style which is evidently meant to please. The next picture in the catalogue, 'Chatterton' (905), by W. B. MORRIS, has merit, and yet is unsatisfactory. Two little pictures, 'A Staircase—Capri' (849), by W. MACLAREN, and 'Pitiless' (856), by J. MORGAN, are severally to be commended. The outer doorway is furnished with two pictures which close the catalogue of oils, 'Home again' (911), by W. OULESS, and 'The Restoration—the Tables turned' (912), by G. E. HICKS. In the last a set of rowdy ringers are pulling ropes and ringing bells, in a style half between that of the stage and of the public-house. The painter has reached so high a pitch of cleverness that to suggest that more study or sobriety might improve his Art would evidently be deemed mere impertinence. The other picture above named, 'Home again,' by Mr. Ouless, is in all respects a contrast. Genius it does not pretend to, but only to that somewhat mawkish sentiment which finds its sphere by the comfortable fireside and the domestic hearthrug. The painter may be commended for care in execution and balance in colour.

This gallery contains some few good portraits, others incredibly bad. A. ELMORE, R.A., in 'John Simon, F.R.S.' (879), gains more than common style and colour; we easily perceive that he descends to portraiture from a higher sphere. N. MACBETH is better in form than in colour in the 'Portrait of the Rev. John Bruce' (908). L. DICKINSON turns out a plain, good picture in 'The Hon. W. E. Frere' (827). E. ARMITAGE, A., makes a literal transcript and masterly study of a face in 'Portrait' (868). H. WRIGHT is unequal; as usual, he is more happy in dealing with a lady than with a gentleman; 'Mrs. Widdrington' (857) is refined and delicate; on the other hand, 'Earl Fitzwilliam, K.G., and Son' (839), and the Archbishop of York' (883), are absolute failures. R. HERDMAN, R.S.A., must have great confidence in his powers to venture on the exhibition of a work so slashing and sketchy as 'A Portrait' (884). Yet is the treatment eminently artistic, the touch masterly for intention and fling, the colour brilliant and true in its relations.

The room has a fair proportion of prosaic and poetic studies from nature. BIRKET

FOSTER in 'A Surrey Lane' (829) is, a seer, sparkling and sunny; it strikes us, however, that his touch is rather too uniform in mass and in weight throughout; the execution lacks variety; the artist evidently is not yet as much at home in oils as in water-colours; the paints would seem to clog the brush. A. VERTUMPT'S 'View in the Pontine Marshes' (845) is certainly a grand idea for solemn monotony and dreary desolation: the scene is grey, dark, dank, the lurking-place of malaria. To paint 'The Great Pyramid' (888) is almost as difficult a task as to paint Niagara, yet has Mr. DILLON succeeded. He gains scale, space, atmosphere, and colour; the picture is eminently poetic. So too is 'North Shields—Sunrise' (842), by J. DANBY. Sentiment is not here swept in with a broad brush wholesale; the colours are modulated and moderated in their intensity; shadow passes across the sunshine, and light plays among the shade. The effect has not been done to order, but is gained by an attentive observation of nature. 'On the Lagoon of Venice' (885), by E. W. COOKE, R.A., is perhaps rather too violent in its contrasts; the chief value is in the half-tones.

#### LECTURE-ROOM.

The lecture-room was in a moment of extremity hastily improvised for the exhibition of architectural drawings, etchings, engravings, and miniatures. The result is not quite as scattered and confused as might have been feared. We need not tarry long. Architects have long deemed themselves ill used, yet have they little right to complain if they only send designs which it cannot be in the interest of any Academy to hang, and which no public will care to look at. For the most part these architectural drawings are as poor in execution as in idea: as to the disposition of light, shade, and colour, the intent would seem to be, to gain a show which may prove irresistible to a building committee. Architects have grumbled long and loudly at the ill appreciation they have obtained within the Academy. But let any one look at the display here made, and he will cease to wonder at indifference or neglect. How comes it to pass, we would ask, that the least satisfactory part of the exhibition is that which falls under the control of the architects? We do not propose to trouble our readers with criticism on individual works, yet we can scarcely pass wholly without remark a design which we fear will prejudice materially the architectural aspect of one of our chief thoroughfares, if it do not injure the good repute of English architecture before the world at large. We refer to what promises to be a piece of pretentious mediocrity, 'Burlington House new building; façade to Piccadilly, now being erected from the designs and under the superintendence of BANKS and BARRY' (972). We gladly note among drawings most conspicuous for talent several designs ecclesiastical Gothic in style, by G. E. STREET, A.R.A. These buildings have bold originality; the mouldings are vigorous; and the relation between blank wall and decoration is so distributed as to preserve breadth, simplicity, and repose.

The Art of miniature-painting is evidently in decline, and that for more reasons than one. The best examples here exhibited bear the names of E. MOIR, B. EASTON, and E. RENDI. But they are placed at great disadvantage on a sort of shelving board, that is covered with dust. The collection of engravings and etch-



ings is fairly numerous and good. There are examples of the etching Art—brilliant, dashing, delicate, or detailed, as the case may be—contributed by A. Legros, F. Seymour Haden, E. Edwards, and J. P. Heseltine. In wood-engraving there are clever, and sometimes eccentric, works, after the modern scratchy method, by Dalziel Brothers, and J. Swain. The line-engravings are limited to those prepared for the *Art-Journal*. We should have been sorry to pass without admiration a brilliant enamel (1140), after a well-known picture of Mulready, executed by G. GRAY.

R. LEHMANN contributes some remarkable sketches, the portraits of 'Lord Stratford de Redcliffe,' 'F. Watts, Esq., R.A.,' 'Meyerbeer,' 'Sir David Brewster,' 'Mrs. Elizabeth Barrett Browning,' 'Charles Roade,' and 'Lothrop Motley' (1135). They are of great merit as well as of much interest. Along the dais are the only contributions by F. GOODALL, R.A., to this year's Academy, fifty "Sketches made in Egypt during the years 1858—1859." The public has been already made acquainted with some of these scenes by the artist's finished pictures, but in some respects we prefer the sketches to the more dressy and more highly-finished elaborations in oil. We feel that these sketches are not refined away, but vigorous, living, and fresh from nature; they are rapid and certain in seizing on character; they are resolute in pronouncing outlines and angles; they are precise and conscientious in the jotting down of detail. Many of our artists have made themselves famous by the Art-spoils they have brought home from the vast sketching-ground of the East. We may recall the sketches made in Egypt, Palestine, and Asia Minor by Müller, Roberts, Lewis, Haag, and now come these fifty studies by Goodall. Each of these painters differs from the others; each is strong in his distinctive way; and among his brethren Mr. Goodall holds a fairly good position.

#### SCULPTURE.

The Academy at length has done ample justice to sculptors, and they, on their side, have returned the favour by materially contributing to the pleasing appearance of the new building. We approach the limit of our space, and must compress this division greatly.

Poetic and fancy subjects are this year abundant: sculptors who may have been blessed or burdened for some period with fine ideas, possibly believed that now the time had come when their genius would receive recognition. Certainly creative talents have been put to unusual strain and tension, though sometimes but to give illustration to the fable of the mountain and the mouse. We have, however, no inclination to speak slightly of efforts so creditable as that made by C. F. FULLER in his subtle and lovely figure of 'Jael' (1190). Steathily does the figure creep along, poniard in hand, nervously sensitive is the figure in its type and movement, the mouth quivers; the face, hands, feet, are responsive to intention. The treatment shows the influence of residence in the Tuscan Athens; the style for beauty, soft delicacy in detail, and a certain ideal and romantic sentiment is directly that of the modern Italian school. 'Jael' has a right to rank among the best creations in our modern degenerate times.

Other sculptors are ambitious of grand, heroic styles; thus nothing short of Phidias or Michael Angelo is likely to content H. S. LEITCH. 'Head and Torso for a figure of Andromeda' (1230), like pre-

vicious works by this artist, is not without nobility; effort is made to gain force by decisive opposition of light and shade, whereof the want makes much of our sculpture flat and weak. It is a pity that an artist so highly gifted as Mr. Leitch cannot be content with simplicity: his search for a grand style seems always to conduct him into mannerism. A more favourable example of the good to be gained by the study of the great historic examples is found in a masterly group, 'The Youthful Hannibal strangling the Eagle' (1208), by P. D'EPINAY. E. B. STEPHENS exhibits a capital composition, 'Saved from the Wreck' (1227): though some parts may have been suggested, yet the group is essentially independent and original. The lines of composition are complex, yet the difficulties involved have been well surmounted: from each point of view the group masses and holds compactly together both for balance and variety. Among other works by J. ADAMS-ACTON may specially be mentioned 'Orestes and Pylades' (1231). This group has much of the character of classic bronzes, the muscles are marked emphatically, the knees and articulations generally are modelled with knowledge of anatomical structure.

'Her Most Gracious Majesty the Queen presenting the Order of the Star of India' (1218), by H. WEEKES, R.A., is a work all loyal subjects would wish to think well of. The sculptor has evidently been at much pains, and the work is at once careful and commonplace. Impartial criticism requires that we should pass like judgment on busts of 'The Prince of Wales' (1217) and of 'The Princess of Wales' (1219), by G. E. EWING. Miss DURANT's marble medallion of 'The Prince of Wales' (1143) needs no comment; the style is already sufficiently well known by previous works of a like kind. H.R.H. Princess Louise has favoured the Academy with a bust of 'Her Majesty the Queen' (1142). It is a good and substantial work, and an excellent and agreeable likeness. The President of the Royal Academy, at the annual dinner, pronounced on the bust a eulogy as follows:—"It is a work full of truth and genius. Art without truth or truth without Art is of small value; but the Princess has produced a likeness of our beloved Queen, in which truth is happily combined with Art and taste."

A prominent position is naturally assigned to the 'Small sketch model in plaster of the colossal group of America in the course of execution in marble for the National Memorial to the Prince Consort in Hyde Park' (1194), by J. BELL. This group of America corresponds, perhaps intentionally, with the American school of sculpture: we have seen many such works in the studios of American sculptors in Rome. But Mr. Bell's model promises fairly well; the lines are pleasantly varied, and yet the composition is balanced and compact. We should have liked to see still more of the works designed for the memorial, which bids fair to make an era in the history of our English school. But, as yet, we have not met with much above the ordinary standard of merit. Among monumental works are conspicuous two recurrent figures by H. WEEKES, R.A., and E. B. STEPHENS, A.R.A. By the former is 'A figure of the late Archbishop of Canterbury' (1192), to be placed in Canterbury Cathedral. In point of Art it will take a very respectable position with stone effigies in village churches. Rather better is the 'Monumental figure in marble of Elizabeth, Countess of Devon' (1206), executed by Mr.

Stephens as an altar tomb, to be placed in Powderham Church.

Our sculptors occasionally rise to the dignity of what may be designated historic portraiture, an Art which, with obvious differences, has somewhat in common with historic painting. 'The Venerable Bede translating the Gospel of St. John' (1211), by W. C. MARSHALL, R.A., is of a style broad, simple, severe; the figure might have been cast from some good old monk painted by a master of the Spanish school. 'Andrew Marvel' (1237) is a creditable figure, executed by W. D. KEYWORTH, Jun., for the Hull Town Hall. The attitude, which is persuasive, may probably have been copied or adapted, but the figure has been brought together in action and intention into a consistent whole. The work will doubtless receive further detail when it comes to be executed in marble. 'The Statue of King Alfred' (1238), as modelled by J. B. PHILIP for the Royal Gallery in the Palace of Westminster, though it may possess historic repose, is wooden and mechanical. And scarcely more commendable is the model, executed by H. WEEKES, R.A., of 'Charles II.' (1242), to be erected in Westminster Hall. This statue gives to the gay monarch a vulgar swagger: contemporary portraits made him, at any rate, the gentleman. Conspicuous among the full-length portrait-statues stands the well-known head and figure of 'The Right Hon. William Gladstone in the robes of the Chancellor of the Exchequer.' This creditable work has been executed by J. ADAMS-ACTON, for St. George's Hall, Liverpool. Mr. Gladstone has, by cares of state, acquired a face not ill suited to the sculptor's chisel. Among the five contributions of J. DURHAM, A.R.A., we specially noticed for high commendation 'A Sketch for a Statue of Harvey' (1198), to be erected in the London University. The figure is well posed; the drapery cast with freedom, yet symmetry; and the style, as suited to the character, quiet and thoughtful.

Pictorial treatments, and figures involving action and incident, are always popular, especially with a public still profoundly ignorant of the Art of sculpture in its highest and most abstract manifestations. 'Imogen entering the Cave' (1210), by J. BELL, is in a style romantic, soft, and generalized. On the contrary, a statuette, 'The Bather' (1300), by G. NELSON, would seem to affect, in small, the grand style of Michael Angelo. Then again we come to another treatment in 'The Lady and Comus' (1236), by J. D. CRITTENDEN: the sentiment here is more pictorial than sculptural. Also pictorial, picturesque, and pretty is Mr. DURHAM's 'Only once a Year' (1225): a child holds an oyster-shell, and pleads "Remember the Grotto, Sir." No British sculptor is more "at home" with children. J. S. WESTMACOTT bears a name long familiar in the Academy. The mantle of his relatives may descend upon him, already known by not a few works in past exhibitions. Among his present contributions is a group which cannot fail to win popularity, 'A Child and a Swan' (1193). There are other works of considerable merit by this always excellent sculptor. But before concluding, let us afford more than faint praise to that small, but charming, composition, 'Amy and her pet Fawn' (1207), by M. NORMAN: the work is one of the best of its kind.

The busts, of which there are many unquestionably good, we are reluctantly compelled to pass over.



## PICTURE GALLERIES OF ITALY.—PART VII. FLORENCE, THE UFFIZI GALLERY.



JACOPO PALMA.



JACOPO PALMA, surnamed Il Vecchio, whose portrait heads this chapter, has no claim which can entitle him to be identified with the Florentine painters, nor even with the collection of pictures in the gallery now under consideration. His place is in the earlier period of the Venetian artists; and in speaking of the picture-galleries of Venice, in some preceding chapters, reference was made to him; but there was no opportunity then of introducing his portrait; hence its appearance now, however inappropriate, rather than adopt the alternative of omitting it altogether.

Before continuing our notice of the pictures in the Uffizi Gallery, we would direct the attention of our readers to the remarkable GATE OF THE BAPTISTRY of San Giovanni, an octagon chapel rich with sculptures and mosaics. The only apology we can make for this deviation from the prescribed object of this series of papers is the universal renown of the gate, or rather gates, for there are three of them. In giving a brief history and description of them, we follow the remarks made by Mr. C. C. Perkins, the author of "Tuscan Sculptors," a book somewhat recently reviewed in this Journal. The southern gate is the work of Andrea Pisano, who sculptured several statues for the façade of St. Mark's, Venice. On his return from that city, having obtained the reputation of being the most skilful bronze caster in Italy, "he was commissioned to make those noble gates for the Baptistry at Florence, which are his chief and enduring title to fame. Assisted by his son Nino and his scholar Lionardi di Giovanni, he completed the modelling of these gates in 1330, as we learn by an inscription upon them, whose date refers to the period when they were ready to be cast, which operation, together with the requisite cleaning and finishing of the bronze, cost him nine years of toil. Their twenty large panels contain reliefs representing leading

events in the life of St. John the Baptist; and eight of a smaller size are adorned with allegorical figures of Faith, Hope, Force, Temperance, Charity, Humility, Justice, and Prudence, all of which contain special beauties." The second, or northern, gate was not commenced till the early part of the fifteenth century. The work was thrown open to public competition, six sculptors being selected, out of many others, to a preliminary contest, by modelling and casting a bas-relief representing the Sacrifice of Isaac. The competition, however, was really between Ghiberti and Brunelleschi, both Florentines; and when the year over which the trial was allowed to extend had expired, "the judges acknowledged this, hesitating only as to which of the two the prize should be awarded. They were extricated from this difficulty by Brunelleschi, who, with a disinterested avowal of his rival's superiority, withdrew from the field." Ghiberti immediately received the commission for the gate, and at once began to model his compositions for the twenty-eight panels which compose it. "Twenty of these relate to the history of our Lord, preceded by the Annunciation, and followed by the Descent of the Holy Ghost. In the remaining eight he placed the four Evangelists and the four Doctors of the Church, filling up the corners of each with heads of prophets and sibyls, and enframing the whole door in an elaborate border of leaves. One can never tire at looking at these exquisite works, which combine the purity of style of an earlier period with a hitherto unattained technical knowledge and skill in handling." It was set up, in 1424, in the doorway opposite the Duomo, until then occupied by Andrea Pisano's gate, and now filled by Ghiberti's second, or

EASTERN GATE OF THE BAPTISTRY, of which we have introduced an engraving. When Ghiberti began his first gate—the whole should rather be called doors than gates, though the latter term has always been applied to them—he was but twenty-five years old; when he had finally completed the second he had reached the age of seventy-four. But it must not be supposed that this long interval of time was occupied with the works at the Baptistry; the sculptor was engaged on numerous other commissions—statues, bas-reliefs, and goldsmiths' work. The subjects of the second gate were, says Mr. Perkins, selected by Lionardi Bruni,

a chancellor of the Florentine Republic, and eminent as a literary man; but the artist was left at liberty as to the mode of treatment. In ten compartments are represented some of the more prominent events narrated in the Old Testament. "In modelling these reliefs," says Ghiberti, "I strove to imitate Nature to the utmost, and by investigating her methods of work to see how nearly I could approach her. I sought to understand how forms strike upon the eye, and how the theoretic part of sculptural and pictorial art should be managed. Working with the utmost diligence and care, I introduced into some of my compositions as many as a hundred figures, which I modelled upon different planes, so that those nearest the eye might appear larger, and those more remote smaller in proportion." "By means of these many figures, and by the use of perspective," remarks Mr. Perkins, "he represented in some of his compositions as many as four successive actions; as, for instance, in the most beautiful of

all, in which he had the skill to combine into one perfect whole, while keeping each clear and unconfused, the creation of Adam, that of Eve, their Sin, and its Punishment. . . . . In the flat spaces of his gate Ghiberti disposed twenty-four statuettes of prophets and scriptural personages in niches—among which those of Miriam and Judith are especially beautiful; and at the corners of the relief as many heads, with portraits of himself and his step-father, Bartoluccio; while around the whole he modelled an elaborate frieze of leaves, birds, and animals. To enjoy these reliefs fully, we must examine their beauties with a loving and a careful eye; first take them as a whole, and then scan them in detail." These gates, it has been truly said, have, apart from their beauty, an interest as the record of the longest part of a great artist's life, inasmuch as he was engaged on them during nearly half a century.

After this long digression, for which an apology must be found



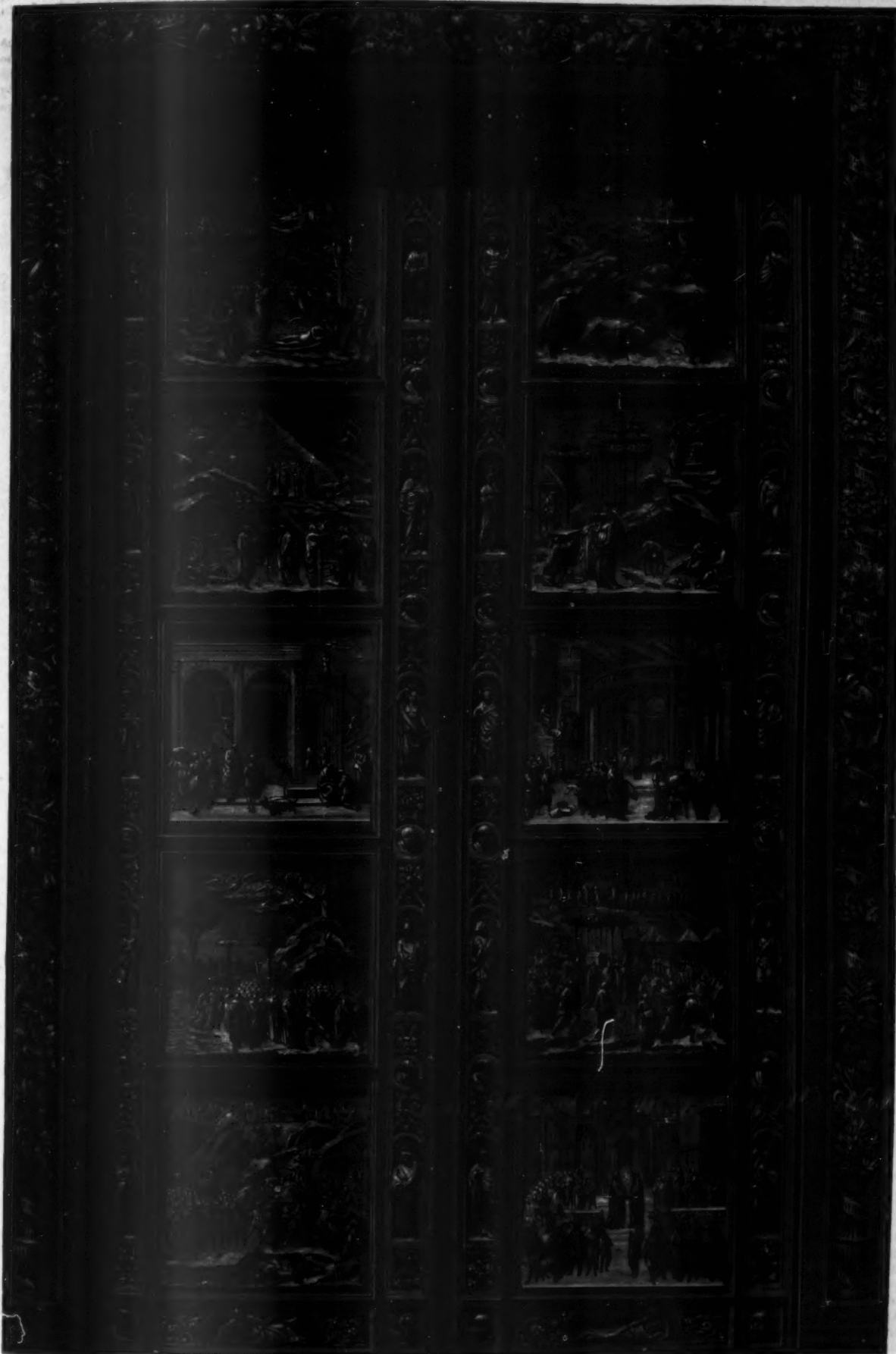
CORONATION OF THE VIRGIN.  
(Botticelli.)

in the extraordinary character of the gates themselves, ranking, as they do, among the art-glories of Florence, we return to the consideration of the pictures in the Uffizj galleries. Two pictures by the old Florentine painter, Andreas, or Sandro, Botticelli (1469—1517), are remarkable as helping to inaugurate the regeneration of Florentine Art, and preparing the way for that exalted style which culminated so soon after in the works of Raffaele. One of these, a circular picture, is called 'The Virgin with the Pomegranate,' from her holding one of this fruit in her left hand, with which the infant Jesus, who lies in her lap, is playing. Around them are gathered numerous female figures, whose attitudes are significant of wonder and adoration: the heads of several of these figures are intelligent and beautiful; that of the Virgin is less so, and the drawing of the figure itself and also of the child is in many parts defective, and the group is altogether lacking in elegance of form, though the artist evidently strived to

attain that quality. Far superior in every way is Botticelli's other picture, 'THE CORONATION OF THE VIRGIN,' which forms one of our illustrations: this is a really beautiful composition, rich in materials, which are displayed even to redundancy of ornament. Kugler has well pointed out this peculiarity of style—not an uncommon one with this artist—in his notice of this very picture. "All the impetuosity and energy of action," he writes, "which are observable in the historical works of Fra Filippo"—Botticelli's master—"were transferred to the pupil, united with a peculiar and fanciful mode of conception, and an endeavour to elevate his subject above the common. In some cases he was eminently successful, particularly in a round picture in the Gallery of the Uffizj, at Florence, representing a Madonna crowned by angels. This picture, especially as regards the heads, is very interesting; the Madonna is the beautiful original of all the female heads repeated in almost all similar pictures by this



master." The religious impression which the subject might tend to produce is destroyed by the strangeness of the Virgin's action :



EASTERN GATE OF THE BAPTISTRY OF SAN GIOVANNI.

the holy mother has a pen in her hand, and is dipping it into an inkstand, as if to write in the volume before her: it is difficult to conjecture what could have been in the artist's mind that led him to introduce into the composition so incongruous an element. "The angels," says a modern French writer, "are habited in the costumes of the pages of the Seignior, and have the faces and the hair of the young choristers of the Church of San Maria del Fiore." Still, with all its apparent inconsistencies in relation to

sacred Art, and its defects of drawing—notice the Virgin's hands, for example—this is a very remarkable picture for the period to which it belongs.

Giovanni Antonio Sogliani (1491—1544), another Florentine painter of the early part of the sixteenth century, studied in the school of Lorenzini di Credi, and became a most successful imitator of him; so much so, indeed, that his works have not unfrequently been taken for those of his master. He seems afterwards to have



THE HOLY FAMILY.

(Sogliani.)

looked closely at the pictures of Fra Bartolommeo; in other words, he adopted the style sometimes of each of the true great religious painters of the epoch, and occasionally appears to have combined the two; for he was never sufficiently independent to follow out his own Art-convictions, if he really possessed any. And yet there is a peculiar charm in his works; his Madonnas are refined in expression, and often lovely in features; and his ideal portraits of holy children are sweet and truly infantile. As

a colourist, he is lively and soft at the same time, his shadows are pure and transparent, and his lights clear and golden. His picture in the Uffizj Gallery of 'THE HOLY FAMILY,' as it is generally called, or, more properly speaking, of the Virgin, the infant Jesus, and the infant John, is a graceful composition; the figures are well arranged, and there is throughout no affectation in the treatment.

JAMES DAFFORIE.



BURGESS'S  
EBURNEUM PHOTOGRAPHS.

It is generally thought, and often justly, that as London is the metropolis of the British Empire, and in some respects even of the world, so in London are to be found examples, the best and choicest, of all that is excellent both in nature and in Art. The epicure finds in this great city all the daintiest requisites for the gratification of his varied appetites; and, on the other hand, men whose chief delight it is to cultivate the mind, to gratify the more refined taste which evinces itself in an ardent love for the beautiful, can mostly find here abundant opportunities for the satisfaction of all their manifold desires. And yet, strangely enough, in the one single instance of photography we have a marked exception to the almost universal rule. There are, relatively to the whole number, more really good photographers in almost any one of the leading cities and large towns of the provinces than in London; and while London is not without its claim to honour for some of the greatest of the improvements which have been from time to time effected in the photographic art, the largest proportion of the most ingenious and most beautiful of the modifications have had their origin elsewhere.

We have, just now, a notable example in a process for which, we believe, we are indisputably indebted to Norwich. We have some pleasant reminiscences of this famous old city, gained by a slight acquaintance with it many years ago, as a city of curious crooked streets with antique gables, of monastic relics, and of churches at almost every corner: of a city, too, which in years gone by has given to the world celebrities in every walk of life, in literature, in religion, in science, and in Art. And now from Norwich—unprogressive as we had long thought it—we have had the pleasure of receiving specimens of photographic portraiture in vignettéd *cortés de visite*, which far surpass in real beauty and in truly artistic excellence anything of the kind that we have seen before. Their chief peculiarity consists in their striking resemblance to the most exquisite ivory miniatures, and it is on this account that Mr. Burgess, of Norwich, the intelligent inventor of the process, has given to them the very appropriate name of "Eburneum." Every good photographer must have observed with regret that, though he may print on the most highly albumenised paper, he will, even with the utmost care, fail to secure the delicate details and gradations of tone which his negative will exhibit by transmitted light. To remedy this evil was the task to which Mr. Burgess applied himself, and after long and wearisome experiments, we have the result in these charming Eburneum portraits, which seem to be the very perfection of the art. They are, in fact, collodion pictures printed in the copying camera from an ordinary negative, and, having been developed, and toned with gold, are transferred by a very ingenious device from the glass to beautiful white semi-opaque tablets of a remarkably homogeneous texture, composed of gelatine, glycerine, and oxide of zinc. Those of our photographic readers who may not have been so fortunate as to see specimens of the process, will nevertheless understand readily enough from this brief description of it how perfect the pictures are in every detail. As Mr. Burgess willingly furnishes full directions for the practical working of the method, we are surprised that the process is not already in full operation in London, where so charming a novelty would be highly appreciated. We certainly wish Mr. Burgess every success with his Eburneum pictures, for without doubt, in the way of photographic portraiture, they are altogether unrivalled.

It is pleasant to report any invention or improvement in photographic art: we are growing somewhat impatient and discontented that it does not move faster; but we should remember how brief a time has passed in the world's history since its marvels were first revealed to mankind.

## THE FINE ARTS CLUB.

In the rooms of the Burlington Fine Arts Club a very rich collection of prints and drawings by Albert Dürer and Lucas Van Leyden is exhibited. Especially attractive are those of Dürer. By such annual gatherings it would seem to be the purpose of the club to illustrate historically the progress of engraving. The means of accomplishing this are amply within reach. The number of Dürer's works is 1,671, and among them are impressions from plates of which many admirers of the artist have undoubtedly heard, but may never have seen. Whatever knowledge we may acquire by examining such works, perhaps at long intervals, in public or private collections, the advantages of seeing different proofs and states hung side by side assist in maturing the judgment, particularly when an opportunity occurs, as in the present case, of seeing them repeatedly.

There are certain prints in this collection which, not to have seen, means knowing but little of Dürer. The perfection of some of these in finish—an elaboration undreamt of by modern artists—is so surprising as to leave us in some doubt as to the nature of the surface on which the engraving was made. We regret our inability to go through the catalogue of these works; but a few of them must be mentioned. Lucas Kilian's portrait of the artist is well known, and side by side with this it would have been interesting to have seen Dürer's portrait of himself (although in chalk) at fifteen years of age. The intensity of the eyes, and character of the head, in one of these portraits—of which there are three—suggest at once the *Salvator Mundi*. The Madonna with the Infant, St. Joseph, and three other figures, and the St. Jerome seated among rocks and praying before a crucifix, both in dry point, are of great beauty. Of the *Butterfly Madonna* is a beautiful impression, as also of the *Prodigal Son*, in which the artist has given a profile of himself at the age of twenty-eight. There are two impressions of the Madonna and Child, the former with her hand on a pear; and really magnificent is one of the impressions of that extraordinary composition, the *Nativity*, in which St. Joseph is seen drawing water from a well. Of the Madonna standing on a crescent are four examples, all different, but all of marvellous beauty; and in these may be recognised the suggestions that have given existence to certain of the beautiful figures which ornament the streets of Nuremberg. The Adam and Eve, in which the serpent bites the apple in the hand of the latter, is wonderful in minute execution; and Wierix's copies of the five rare or probably unique prints are extremely interesting from their variety of manner. The *Veronica*, especially, is of a delicacy not to be surpassed. There are also the "Coat of Arms" with the lion rampant and the cock as a crest, and the turbaned rider with the five men on foot. The *Crucifixion*, a composition about the size of half-a-crown, is said to have been engraved to ornament the hilt of the Emperor Maximilian's sword. Of the print called the *Great Fortune*, presenting a naked woman with wings standing on the clouds above a town long the residence of the Dürer family, there are three valuable impressions. The St. Anthony reading is beautifully represented; as are also the *Promenade*, and the *Melancholy*; and the *Knight of Death* is beyond all praise, and not less valuable is one of the St. Huberts. The engravings on wood are curious and instructive; but two or three of them are of a quality far beyond the others, as the portrait of *Varnbaler*, the *Triumphal Car* of the Emperor Maximilian, and the *Trinity*. Some of the drawings excel in microscopic finish the most elaborate essays of the present day. The works of Lucas Van Leyden are few in number.

The contributors to this exhibition are Mr. Holford, Mr. Fisher, Mr. Seymour Haden, Dr. Percy, Mr. Vaughan, Mr. St. John Dent, Mr. A. Morrison, Mr. Julian Marshall, Mr. F. C. Robinson, Mr. Reiss, and Mr. W. Mitchell. The entire number of prints, drawings, &c., exhibited is 185.

## PARIS AND ITS ENVIRONS.\*

We have before us a few commencing numbers of a work which promises to be one of the most magnificent publications of its kind that modern enterprise has undertaken. In England the production of such a work would stand but small chance of success: first, because London, greatly as it is improved in architectural character within the last quarter of a century, is yet far behind Paris; and secondly, because the inhabitants of our metropolis are comparatively indifferent to the place itself, while Paris is everything to the Parisians—the *beau-ideal* of their happiness. Vastly inferior as the Seine is to the Thames, it is impossible to stand on one of the numerous bridges which span the former river between the church of Notre Dame and the Champ de Mars without being impressed by the grand display that meets the eye on all sides: stately architecture, broad roadways, embankments, and promenades, thickly planted with trees of fine growth, constitute a *coup-d'œil* such as no other European city, we believe, can exhibit. With the exception of the Houses of Parliament, Somerset House, the Temple and its garden, the banks of our Thames present little else than a continued line of unsightly wharves, warehouses, and factories—objects, however, which, even in their uncomeliness, are attractive enough to afford picturesque materials for the painter. It is possible that some fifty years hence our grandchildren may see rising from each side of the noble old river edifices worthy to adorn it; but in a great commercial city like our metropolis, architectural splendour must always give place to utility and convenience; the requirements of the merchant and factor will ever take precedence of what is demanded by structural beauty only.

We have remarked that M. Alphand's work is undertaken on a scale worthy of its subject: in size the pages are large folio, and the text is elucidated by engravings, diagrams, plans, and illustrations of all kinds. It is not only an illustrated description of the promenades of the city of Paris and of their architectural features; it purports to be a complete treatise, theoretical and practical, of the Art of the public gardens, and equally so of their horticulture; thus we find, for example, among the engravings and chromolithographs, designs showing the different methods of irrigation adopted in the gardens, representations of trees, shrubs, and flowers, all explained by ample descriptions in the text.

The numbers which have come into our hands are entirely devoted to the consideration of the Bois de Boulogne, a locality which for centuries has been the rendezvous of the nobles and citizens of Paris, not only for amusement and enjoyment, but for other more questionable purposes. It is the remains of the vast forest of Rouvray, which in olden time extended over the plains and rising ground on the right bank of the Seine, as far as St. Ouen. Dagobert I., in the seventh century, according to ancient chronicles, resorted thither for the pleasure of the chase when he visited his castle of Cllichy. The ancient forest, successively dismembered by the owners of the land, lost its original name at the commencement of the twelfth century, and was called the Bois de St. Cloud, from the village which adjoins it: its present name is derived from the following incident. In the year 1319 several pilgrims having erected at Menoules St. Cloud, a small hamlet situated in a retired glen in the wood, a church built on the model of that at Boulogne-sur-Mer, the village assumed the name of Boulogne, and the forest, following the fortune of the first centre of habitation placed on its territory, also acquired the same appellation, which it has re-

\* LES PROMENADES DE PARIS, BOIS DE BOULOGNE ET DE VINCENNES, PARCS, SQUARES, BOULEVARDS. PAR A. ALPHAND, Ingénieur en Chef au Corps Impérial des Ponts et Chaussées, Directeur de la Voie Publique et des Promenades de la Ville de Paris. Ouvrage illustré de des Promenades et de Gravures sur acier et sur bois. Dessinées par G. DAVIDOUD, Architecte en Chef des Promenades de Paris, et E. HUBEREAU. Published by J. Rothschild, Paris and Leipzig; R. Hardwick, London.

tained to this day. All the sovereigns of France whose names are associated prominently with the arts of peace, have contributed to embellish this famous place of resort; and the

princes and nobles, following the example of their sovereigns, have made choice of the locality for their suburban residences. Of the Abbey of Longchamps, founded in 1256 by

Isabella, wife of Louis IX., surnamed St. Louis, there remain only two towers, which have been restored, and some ruins now standing in a small lake. Francis I., after having regulated



LAKE OF SURESNES.

the boundary of the wood, and effected many improvements in the plantations, erected, in 1530, on his return from his captivity in Spain, the *château* of the park of Madrid, the construc-

tion of which is attributed to the painter Primaticcio. Many of the kings of France, down to the time of Louis XVI., occasionally resided in this palace; but it is to Louis XIV. that the

first decided regulations for preserving the Bois de Boulogne are due. During the great revolution at the close of the last century, its adornments suffered severely, and the place became



SUMMER-HOUSE ON THE ISLAND OF THE GREAT LAKE.

the resort of the most abandoned characters. Napoleon I. could not forget it in the general work of restoration which the empire had inaugurated. By his order the place was subjected

to a thorough transformation; and he instituted a corps of foresters, whose special duties were to take it in charge. After the defeat at Waterloo, when the allied forces took possession

of Paris, the Bois de Boulogne was one of their principal encampments: as a matter of course it suffered severely, especially in the destruction of many of the fine trees which constituted



its most beautiful features. Louis Philippe did much to restore what had been lost while adding new features of attractiveness to the locality.



THE CASCADE DE LA MARE AUX RICHES.

Here our notice of M. Alphand's splendid work must, for the present at least, conclude: we may probably recur to it again as the numbers



VIEW OF FOLLY ISLAND, ON THE SHORE, NEAR BURESKEE.

reach us. Some examples of the woodcuts that illustrate the pages in our hands are introduced here. They are beautiful examples of the art.

## SELECTED PICTURES.

## A YOUNG PAINTER'S FIRST WORKS.

M. Stone, Painter.

H. Bourne, Engraver.

IN our somewhat recent biographical sketch of Mr. Stone (see page 33 *ante*) we made brief mention of this picture, which was exhibited at the Royal Academy in 1862. The subject might possibly be a reminiscence of an incident in his own juvenile days, when essaying an early attempt at Art; but which, in relation to the costumes, he has thrown back a century at least—to the days of knee-breeches, deep-lapelled coats, and tied hair. Young Reynolds or Gainsborough might have stood for the "model" of the little fellow who has decorated the walls of the apartment with his early "sketches in chalk," the first indications, perhaps, of a genius to which in after years the world may be called upon to pay homage; the great and the noble of the land, the young and the beautiful, flocking to his studio for a "sitting." Judging, however, from this primary effort, the boy may turn out to be of the Hogarthian type, for so far as we can decipher his hieroglyphic lines, they would seem to represent a couple of sedan chairmen, conveying, perhaps, a lady to a ball, and preceded by a footman.

Who can tell what ideas of the sublime and the beautiful pass through the mind of an embryo painter, till he sees them taking form and expression in some manner not altogether within the canons and legitimate practice of Art? But beside the sketch which stands out so prominently above the chair-back, is the fragment of another original design somewhat higher up. To reach this altitude the "young painter" must have piled the books we see on the seat of the chair; and the probability is that he was engaged on this fresh subject, when hearing the footsteps of his father, he dismounted from his elevated position, chalk in hand, and waited for the *dénouement*.

Now it certainly is not wise to attempt to crush genius in the bud; but it is not agreeable to find it, when taking the form of Art, developing itself prematurely on the walls of one's house, whether internally or externally. And, by the way, we are somewhat at a loss to comprehend to what use the room is applied into which Mr. Stone has introduced his characters, unless it be a kind of lumber-room; but then those framed pictures would scarcely be hung there. The large wardrobe, one half of whose contents is scattered on the floor, is suggestive of a bed-chamber, but there is nothing else visible to support such assumption, and the two senior gentlemen would scarcely have retired to an apartment of this kind to partake of the refreshment with which the prim and pretty domestic follows them into the room.

Setting aside, however, this to us inexplicable stage of action, let us look at the characters which appear on it. Capital is the attitude, and solemnly ludicrous the expression of the little fellow, as the father charges him with his misdoings; the latter can scarcely restrain a smile, though looking angrily, while he accuses the culprit; and his friend, evidently delighted with the sketch, lays his hand gently on the father's arm to deprecate his censure. The story is pointedly and humorously told; but we would venture a wager that the 'Young Painter's First Works' will not be the last, notwithstanding the lecture he gets, though he will probably find other sketching-ground hereafter.

## THE FRENCH ANNUAL EXHIBITION OF FINE ART.

COTEMPORANEOUSLY with your Royal Academy Exhibition and with the opening of May, the great French review of works of Art commenced in the Palais des Champs Elysées. Its ranks were amply supplied in every direction, and, upon the whole, it presented a fair front for critical scrutiny. The works of all kinds exhibited amount to 4,230.

One circumstance impresses itself on the notice of those familiar with past similar displays in this quarter, and that is, how much the names of old leading celebrities have passed away from the catalogue. On the other hand, many artists of opening promise, and some hitherto scarce known to fame, have come forward in unexpected strength, and shown a high average of merit on these well-covered walls.

The rampant military element seems to have been exhausted. A curtain has fallen upon the matchless horrors which signalled the pencil of Yvon in its closing realism of carnage. Only a few modest memoranda of the *gloire militaire* make their appearance—

"Grim-visaged war has smoothed his wrinkled brow,"

but two or three anecdotal and clever cabinet canvases are devoted to the name of the First Napoleon.

With regard to the general aspect of this Exhibition, the remark is freely made, that, with the exception of some religious topics, no high or epic theme has been suggested by French creative genius on this occasion. Its great force lies in its many-styled landscapes and what, in the widest sense, is termed *genre*. The latter may be said to sympathise with that literature of the novelist with which even the best periodicals of the day are ever, "without overflowing, full."

When making an exception, in reference to religious themes, we must be daring enough to set all Olympus at naught, and exclude from its range the vast canvas of M. Bouguereau, which presents a *conversations* in the clouds—Jupiter in the arm-chair. To this a conspicuous place of honour—with a monopoly of nearly one side of the saloon—has been surrendered, and assuredly with injustice. It possesses no fine exemplification of design, but a series of groups, scattered over the sky, without connection, without physiognomical grandeur, and without any great concentrating disposition of light and shade. M. Bouguereau, however, proves himself a thorough master of academic drawing, and a clever colourist. These merits are not sufficient to win for him the place he occupies.

On another large canvas M. Chenavard seeks to illustrate a mystic theme—a *Divina Tragedia*—the triumph of Christianity over Paganism. We may not attempt to describe, in detail, this crowded canvas, or to analyse its apocalyptic purport. Suffice it to say, that its centre presents God the Father sustaining, in the heavens, the suspended form of His crucified Son, while around the untoward fables of India, Greece, and Scandinavia, are indicated in significant groups. Here there is much for critical disquisition; but here, also, are the unequivocal indications of a strong idiosyncrasy of genius, toiling with an awfully exacting theme. The recollection of certain works from the same hand and mind in the Great Exhibition of 1855, might have prepared us for such a manifestation of M. Chenavard's creative power. In this instance, a true effort at high Art has not been encouraged.

According to the estimate of the jury by which the merits of this exhibition have been weighed and adjudged, its masterpiece is 'The Assumption,' by M. Bonnat. It may be presumptuous to differ from such a tribunal, but it is difficult to follow it in this instance. From M. Bonnat we must expect a thoroughly masculine treatment of his subject, but here, we fear, this quality is vitiated into coarseness, into vigour unallied to delicacy of tone or handling. The same kind of defect is found in the Virgin's expression; it is much too broadly triumphant. It is not thus that Titian is to be rivalled.

Another vast picture occupies a large, a collateral portion of the chief saloon. It illustrates that prodigious inundation of the Loire, in the year 1866, which, bursting through every kind of dykes and defences in the night's darkness, submerged the villages of surrounding valleys, and compelled many despairing families to find refuge on the roof-tops of their tottering houses. Here we have depicted a group of these sufferers—men, women, and children—when, at dawn, the crisis of their rescue by boats arrived. This composition, from the accomplished pencil of M. Leullier, is quite up to its subject. It tells eloquently the horrors of this deluge, quite as we should have anticipated from the author of a former choice illustration of an early Christian persecution. The style of colouring, in this instance, is rather too scenic and sketchy, however, to entitle it to the first honours of position.

Beside this large work by M. Leullier, we found a genuine work of high Art and fine Art, to which every recognition was due, viz., 'The Burial of Moses.' This is, indeed, a noble composition, poetic in the highest degree, and developed with the best auxiliaries of pencil and palette—the painter, M. Alphonse Monchalland. The poet-painter presents a scene of glorious wildness on the range of the Abarim mountains, of which Mount Nebo forms one. Here, between cliffs—"like rocks that have been rent asunder"—two angels bear up the body of the great patriarch, whose form lies grandly in the slumber of death; a third angel in the centre, winged and aloft, seems to preside over its consignment to its mysterious tomb. The whole composition is sublime in its unity of impression and in the aspect of nature around. It is painted in tones at once rich, mellow, and refined—most happily Correggeseque. We are not surprised that M. Monchalland has been assigned a medal of honour for this fine work.

Another picture in this collection merits distinctive notice for its genuine poetic essence. It comes from the easel of M. Achille Zo, and illustrates a passage in Lamartine's "Meditations," in which the genius of Night, on its car, and with attendant spirits of somnolence, advances to veil over a lovely evening: an inspiration akin to that of our Danby seems to pervade this choice work.

The names of Levy, Delaunay, Priou, and J. P. Laurens, are not wanting in very clever efforts at high Art on this occasion.

In the general line of figure-subjects, including *genre*, and coming after the above, we find two Gérôme's of great beauty: first, an ambulatory trader of Cairo, coloured, in his costume and rich stock in trade, with more brilliant power than M. Gérôme's works in general; and secondly, the 'Promenade de Harem,' represented by a many-oared *caïque* sweeping across the waters of the Golden Horn. The light bark, with its prow aloft, seems to fly along the surface of the sea.

Here, also, with much claim to admiration, may be seen works of Gendron, Herbert (of the French Roman Academy), Perrault, and Bouguereau, whose 'Girl tempted between Love and Gold' displays, in its cabinet excellence, more of fine artistic effect than marks his more ambitious Olympian canvas. Here, also, we may pause to dwell upon Virey's 'Page and Parrot,' designed, as it is, with much taste, but worked up to a dangerous excess of finish. Toulmache's and Tissot's charmingly tinted robes of silk and satin maintain the full prestige of the school of (as it has been facetiously described) "*Petits cadres, petits sujets et petites peintures*." Seemingly, to this class belong the small pictures of the two Belgian Devriendts—Albert and Julien—like two cherries on the same stem, so like are they in scenes delineated and in treatment. They are, however, far above any depreciative suggestion, and would do honour to more than miniature canvases.

Among the single figures in this display of pictures, voluminous and vast, it would be a serious omission not to mark with special commendation, the 'Jacinto, or Neapolitan Woman,' of Mademoiselle Venot d'Auteroche. Life-size and seated, it is most happily treated in every respect. The attitude, with hands clasped





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## SELECTED PICTURES.

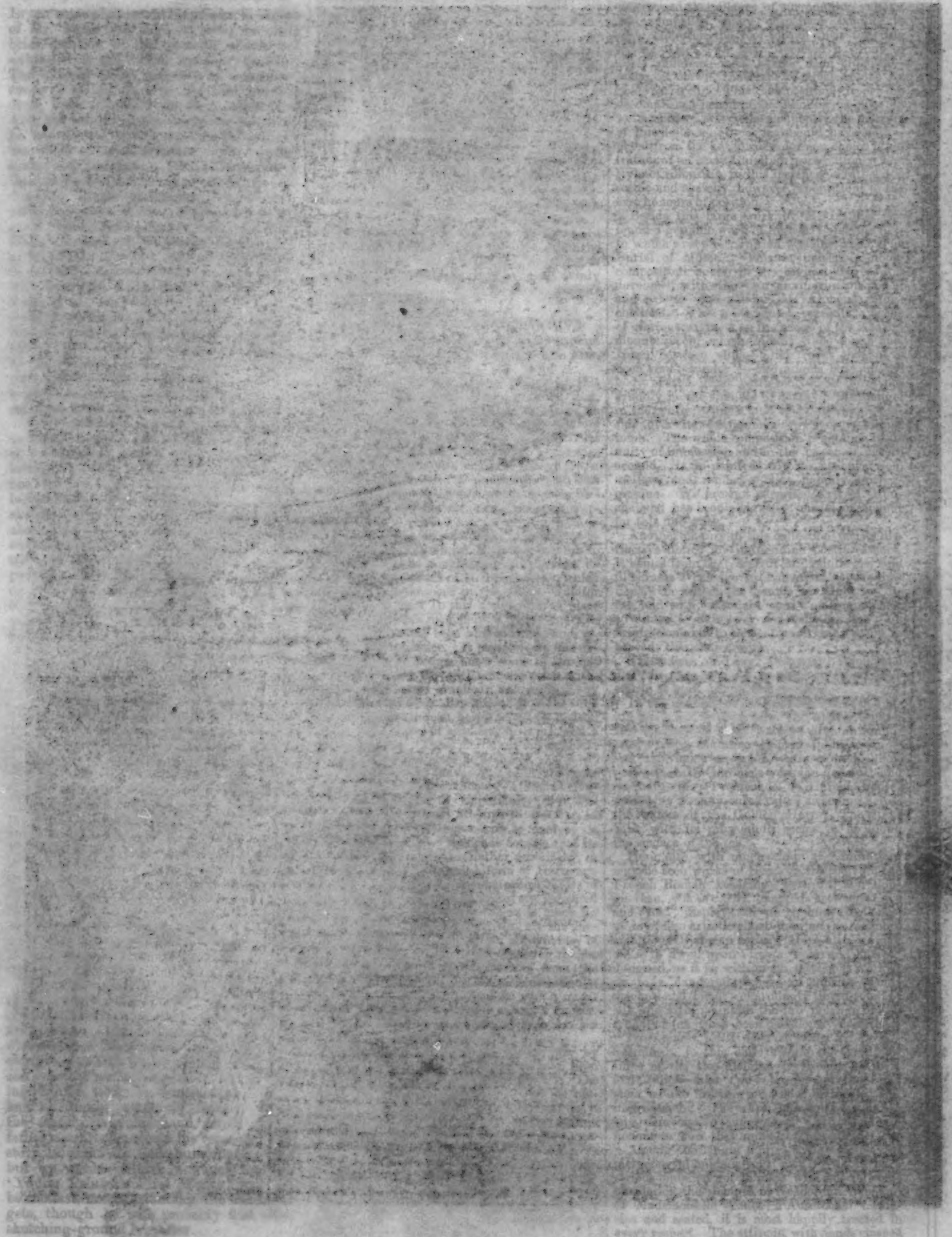
A YOUNG EASTERN BEAUTY.

M. B. P. P.

M. B. P. P.

THE YOUNG ARTIST  
MANIFESTATION OF THE ART

Another very picture occupies a large, a mid-  
point of the chief subject. It illustrates  
and represents the position of the artist in the  
world, which, through every kind  
of art and science, is the world's destiny.



gets, though it is very likely that the  
sketching-ground is a very

every respect. The artist, with much respect

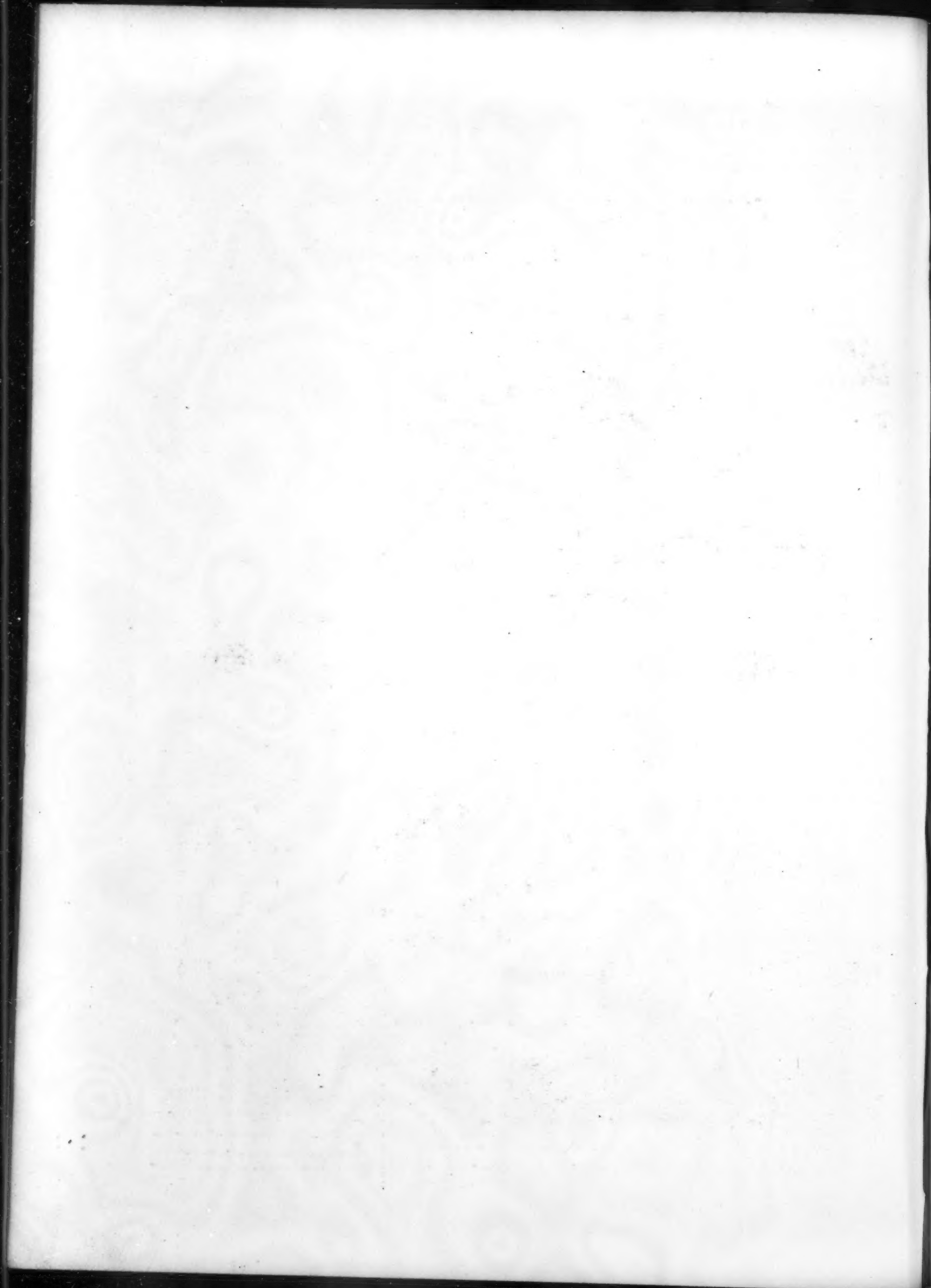




MARCUS STONE. PINXT

A YOUNG PAINTER'S FIRST WORKS.

H. BOURNE. SCULPT





overhead, is difficult, but faultless, in drawing; the expression full of charm, and the drapery brilliant without glare. We shall be much surprised if Mademoiselle D'Anteroche should not realise a very distinguished career in her profession.

In landscape this Exhibition is unquestionably strong. It contains an ample series of works, of great variety of style and subject, yet all scrupulously studied from nature. In this latter regard, a striking revolution has been effected in the French school. It is a melancholy fact, that one of the great leaders of this regenerative movement died at the opening of the year. He is, nevertheless, represented here by two finely characteristic works. We allude to Paul Huet, who has been recognised by the French themselves as their highest master in poetic landscape. Emulating him, we have here Grandsire, with his '*Rivière sous Bois*;' Tournemine's African river-scene—sunset—trooping elephants and crouching tiger given with great truth and grandeur of effect; Gosselin, with his deep ravine—strong chiaroscuro below and feathered foliage above; and Shenck, of Holstein, with his mountain storm, smiting with a rain-torrent a flock of sheep, which their sole guardian dog coerces into a still submissive group.

Our countryman, MacCallum, gets a place of honour in the chief saloon with his '*Burnham Wood*.' His manner is unique here—extremely brilliant, and yet, perhaps, a little too much jappanned in its bright green tints. Two other British artists—Wells and Wild—hold their ground honourably amid the competition to which they are subjected.

Portraiture has lost, apparently, nothing of its influence here—the bugbear of photography notwithstanding. One of the French papers, in its note of the Exhibition, states the striking fact that there are 260 artists of that class in the *salon*, of whom 50 are ladies (!) Of the latter, one, at least, has unquestionably distinguished herself—Mademoiselle Jacquemart. Her portrait of M. Duruy, the Minister of Public Instruction, has been justly assigned a place of honour in the chief saloon. It is full of character, and touched with a pencil at once powerful and spirited. It also has been honoured with a medal.

We should be happy to say as much for the portrait of President Grant, by Mr. Healy, an American artist, to which the first place is—in courtesy—assigned on these walls, but it would be hard to find in it any great quality.

The names of Cabanel, Dubuffe, Lefebvre, Gaillard, and Pommayrac, are connected with some of the best works of this class in the collection. There is a deficiency of absolute greatness among them.

Let us not close this sketchy notice without alluding to an incident of arrangement which became a source of singular gaiety, and so will continue to the close of the Exhibition.

At the exit door of one of the saloons there is an admirably painted head of an individual—an ecclesiastic, from his partially-seen costume. He is represented as in a gush of rich, racy, and most significant laughter, at something he has been reading—peradventure, Rabelais. He looks direct in the eyes of each passing spectator. It is impossible not to laugh with him. If you hesitate, you are at once made aware that, beside this, there is another head—a female's—named '*La Folie*,' also admirably painted, but by another hand. She looks over her shoulder at you, and has also a most meaning laugh, as much as to say, "Laugh you must, at my neighbour." Between the two the effect is irresistible; a very laughing gas is administered, and the stream of visitors keeps continuously on the pause and delivering themselves of their enforced cacklinations.

It is said, that hearty laughter is a prime medicament—that, to have sat out a farce, with Liston in it, of old, was equivalent to the dispersion of a freshly-contracted cold. If so, then must the two artists who have thrown so strong an *allegro* into those two heads, have put a considerable crowd of *nous autres* under a heavy obligation for a plenary administration of their cordiality.

M. E. C.

## THE CRYSTAL PALACE AND PEOPLE'S PARK.

MR. FRANCIS FULLER has printed "a few remarks" concerning the "original purpose, plan, and execution, the present state of dilapidation and degradation," the "causes of the decline and fall" of the Crystal Palace, with suggestions for "its recovery and restoration."

Mr. Fuller was its principal founder; no one can better explain the views with which it was established: his hopes were high that it would become what it was designed to be—not only a place of recreation for the "cooped, worn, and fatigued population of London,"—where they might enjoy comparative seclusion and repose on terraces adorned by sculpture, fountains, and flowers, or wander in gardens surrounded by evergreens and forest-trees, whence they might obtain views over a picturesque and wide-spreading landscape, and where they might spend their few hours for recreation in pleasures that would restore their health, strengthen their bodies, and invigorate their minds,—but where they might also be "delighted, educated, and refined by the presence of all that is loveliest in Art, noblest in Nature, and truest in history."

With that view, the several "courts"—Assyrian, Egyptian, Greek, Roman, Moorish, and Byzantine, Gothic, Renaissance, and Italian—were created at enormous cost; while "the courts of sculpture—German, French, Italian, and English—furnished ample material to fascinate the eye, to form the intelligence, and to refine and elevate the taste of the people." In short, in a hundred ways, the Crystal Palace and the People's Park were constructed and furnished to supply a perpetual source of delight, and be never-failing educators, not alone in the Arts, but with regard to all the every-day productions and business of life.

That is true: it is, in some respects, even now, what it was meant to be; but of its deplorable decadence there can be no question; as little is there as to its wilful perversion from the original plan, and reckless disregard of the scheme as a teacher. It has become, indeed, in that respect, little better than a music-hall, where all thought as to its loftier purpose seems deliberately and resolutely kept out of sight.

Upon this censurable departure from a healthy, wise, and benevolent scheme, Mr. Fuller strongly and sternly comments; showing how utterly everything has been changed, all higher efforts abrogated, with a view to make the concern "pay," which it does not, but which he and we and the public believe it would do, if a more intelligent system of management were adopted.

"It is impossible," writes Mr. Fuller, "not to feel that the character of our noble instructor has been disgracefully lowered."

The causes of this "decline and fall" he proceeds to explain: having, as he considers, shown how, under the management of its present Directors, and the ownership of its present shareholders, "it has fallen from its original prosperity, its original aims, its original excellence, and its original beauty," until, at length (the income having been spent on "necessary outlay"), the Direction has applied to Parliament to convert a large portion of the Palace grounds into a building speculation!

*Sic transit!* Is there no way by which the evil can be averted and the good restored?

This is the scheme of Mr. Fuller:—"The whole must either be rescued from the hands of the present Direction, or the Direction must be revised and strengthened, and made capable of performing new duties with vigour. Its usurious debt must be paid off, and its capital reduced to the original sum. New capital must be provided for restorations and extensive repairs. The new management must be empowered, enabled, and obliged, to maintain the institution, and to work it solely for the original objects for which expressly the royal charter was granted. The capital of the new undertaking should neither receive more nor less than 5 per cent. The Palace and Park

should ultimately become the property of the nation."

He expresses his belief that "if these proposals be carried out, the Crystal Palace and Park will again become an unmixed blessing to the population of our crowded metropolis, and an honour and glory to the whole nation, whose greatest pride it once was."

We can, now, do no more than echo the sentiments expressed in this pamphlet; we believe they will be cordially assented to by the "people" generally; but sure we are, they will obtain the cordial approval of all lovers of Art, all promoters of education, all advocates of progress.

The pamphlet is intended to herald a plan by which Mr. Fuller hopes and believes his object may be obtained; it is not quite developed; we shall explain it next month.

## PICTURE SALES.

THE month of May, always a busy month in the picture sale-room, opened, on the 1st, with the dispersion, by Messrs. Christie, Manson, and Woods, of a collection of modern oil-paintings, the property of an amateur, whose name was not announced. The pictures, generally, are of small size, but of excellent quality; yet in most instances the prices they realised were comparatively low. The principal works were:—'*The Cottage-Door*,' F. Goodall, R.A., 76 gs. (Gambart); '*Prayer*,' E. Frère, 190 gs. (Wardell); '*The Cradle*,' E. Frère, 160 gs. (Gambart); '*Baby's Birthday*,' F. D. Hardy, 305 gs. (Wilson); '*From Waterloo to Paris*,' M. Stone, engraved in the *Art-Journal*, 155 gs. (McLean); '*The Mouse-trap*,' F. D. Hardy, 121 gs. (Williams); '*Canterbury Meadows*,' with cattle, T. S. Cooper, R.A., 156 gs. (Tooth); '*The Lady of Chalot*,' T. Faed, R.A., 190 gs. (Hayward); '*Burning the Books*,' a scene from *Don Quixote*, J. C. Horsley, R.A., engraved in the *Art-Journal*, 410 gs. (Wilson); '*The Shooting Pony*,' R. Ansdell, A.R.A., 112 gs. (Graves); '*The Soldier's Return*,' T. Webster, R.A., 165 gs. (Herbert); '*The Story of a Life*,' W. Q. Orchardson, A.R.A., 350 gs. (Holland); '*The Arrest for Witchcraft*,' J. Pettie, A.R.A., 360 gs. (Whitworth); '*The Mountain Stream*,' P. F. Poole, R.A., 120 gs. (Pendleton); '*The New Dress*,' J. C. Horsley, R.A., 75 gs. (Fores); '*Tenby Bay*,' C. Stanfield, R.A., 340 gs. (McLean); '*Going to a Party*,' J. C. Horsley, R.A., 160 gs. (Holland); '*The Last of the Clan*,' T. Faed, R.A., 750 gs. (McLean); '*Conversation Scene*,' H. Schlessinger, 75 gs. (Smart); '*River Scenery*,' F. W. Hulme, the cattle by H. B. Willis, 185 gs. (Smart); '*Seeking Shelter*,' M. Stone, engraved in the *Art-Journal*, 112 gs. (Smart); '*The Castle of Ischia, Bay of Naples*,' J. Webb, 95 gs. (Davis); '*A Dead Stag in the Snow*,' W. Duffield, 185 gs. (Radcliffe); '*Dead Swan, Game, and Fruit*,' W. Duffield, 310 gs. (Fores); '*The Life-Boat—Goodwin Sands*,' E. W. Cooke, R.A., formerly in the collection of the late Sir Culling Eardley, 575 gs. (Agnew). The entire sale realised £7,750.

Sir Joshua Reynolds's celebrated picture of Miss Meyer as '*Hebe*,' painted expressly for his friend Joseph Meyer, R.A., in 1772, was sold on May 4th by Mr. Phillips, at his rooms in New Bond Street, for 2,000 guineas, to Messrs. Agnew and Sons. It was the property of the late Mr. W. T. Meyer.

On the 8th of May Messrs. Christie, Manson, and Woods, sold a valuable collection of oil-pictures and water-colour drawings, belonging to some anonymous owner. Among the following were:—'*On the Terrace at Haddon*,' J. Pettie, A.R.A., £223 (Arnold); '*A Bend of the River*,' J. W. Oakes, £102 (Ames); '*Dead Swan and Peacock, with Huntamen and Dogs*,' W. Duffield and J. Gilbert, £173 (Arnold); '*Interior, with an old woman smoking*,' E. Frère, £136 (Everard); '*The Farewell*,' W. P. Frith, R.A., £157 (Arnold); '*Sheep in a Landscape*,' A. Bonheur, £166 (McLean); '*The Hawking Party*,' R. Ansdell, A.R.A., £257 (Ames);



'View in Surrey,' T. Creswick, R.A., £180 (McLean); 'Reading the News,' Duverger, £130 (Arnold); 'Arming the Young Knight,' W. F. Yeames, A.R.A., engraved in the *Art-Journal*, £131 (Wilson); 'The Faithful Guardian,' R. Ansdell, A.R.A., £246 (Arnold); 'Francis Feeble, the Woman's Tailor,' H. S. Marks, £194 (Arnold); 'Scene from "The Monastery,"' J. Pettie, A.R.A., £141 (Johnson); 'Spring in the Wood,' J. Linnell, 335 gs. (Wilson); 'On the Sands at Bonchurch,' E. W. Cooke, R.A., £167 (Wilson); 'The Principal Incident in the Derby Day,' W. P. Frith, R.A., £172 (Ames); 'A Village Festival,' F. Goodall, R.A., £183 (Ames); 'Charles II. and Lady Castlemaine,' W. P. Frith, R.A., £208 (Tooth); 'The Lay of King Canute,' H. O'Neil, A.R.A., 410 gs. (Wilson); 'Pilgrims to St. Paul's,' the original finished sketch for the larger picture, by J. E. Millais, R.A., 180 gs. (Ames); 'Sheep in a Landscape,' Mdlle. Rosa Bonheur, 455 gs. (Arnold); 'View in North Wales,' B. W. Leader, 185 gs. (Bourne); 'On the Surrey Hills,' W. Linnell, 495 gs. (Ames); 'Paying the Rent,' E. Nicol, A.R.A., 1,050 gs. (McLean); 'Surrey Woodlands,' John Linnell, 370 gs. (Ames); 'Talbot and the Countess of Auvergne,' W. Q. Orchardson, A.R.A., 240 gs. (Virtue); 'Spring Blossoms,' James Linnell, 290 gs. (Ames); 'Death of Robert King of Naples,' A. Elmore, R.A., 169 gs. (Ames); 'Harvest Showers,' John Linnell, 570 gs. (Richards); 'The Meeting of Robin Hood and Richard Cœur de Lion in the Forest,' D. MacLise, R.A., 360 gs. (Richards); 'A Spate in the Highlands,' P. Graham, A.R.S.A., 1,020 gs. (Gambart); 'The Ordeal by Water,' P. F. Poole, R.A., 590 gs. (McLean); 'Art and Liberty,' L. Gallait, engraved in the *Art-Journal*, 655 gs. (Agnew); 'Hylas and Nymphs,' W. E. Frost, A.R.A., 245 gs. (Ames); 'The Deserter—Working and Shirking,' M. Stone, 470 gs. (Richards); 'A Highland Lady,' J. Phillip, R.A., 189 gs. (Graham); 'Lo! where the stripling, rapt in wonder, roves,' J. Sant, A.R.A., 154 gs. (Ames); 'Finding the Will,' G. Smith, 290 gs. (Bourne); 'La Vallée de la Seine,' H. W. B. Davis, 194 gs. (Hayward).

The drawings in water-colours included:— 'The Huntsman,' F. Tayler, £95 (McLean); 'Egyptians playing at Chess,' A. Tadema, £152 (Bourne); 'The Convalescent,' B. Foster, £131 (Bourne); 'The Boat-race,' B. Foster, £110; 'A Pack of Wolves,' Mdlle. Rosa Bonheur, £63 (Bourne); 'The Mewstone Rock,' C. Stanfield, R.A., £73 (Bourne); 'Early Spring—First notes of the Cuckoo,' E. Warren, £203 (Tooth). The whole realised £16,500.

Mr. Phillips sold, on the 11th of May, at his gallery in New Bond Street, a portion of the pictures by old masters belonging to the late Mr. A. Stevens. Among them were:— 'Exterior of a Château, with a Hunting Party,' Lingelbach, from the collection of the Marquis de Rode, 96 gs. (Eckford); 'Portrait of a Gentleman,' attired in a green dress and cap, by a rare master, Antonello di Messina, 150 gs. (Pearce); 'Landscape,' N. Berghem, engraved in the *Le Brun Gallery*, and numbered 2 on page 10 of Smith's *Catalogue Raisonné*, 200 gs. (Eckford); 'St. Agnes with the Lamb,' Carlo Dolci, from the collection of the Marquis de Sommariva, 100 gs. (Andrews); 'Portraits of the Burgomaster Haaslaar and his Wife,' Gerard Douw, marked No. 76, page 23, in Smith's *Supplement*, 180 gs. (Garbonelli); 'The Artist sitting on the Shore,' Claude, marked No. 130, page 262, in Smith's *Catalogue*, 280 gs. (Eckford); 'Cottage on the Banks of a River,' Hobema, from the Mackintosh collection, 180 gs. (Knowles); 'Landscape,' with figures in the foreground, Rubens, a very fine work, exhibited at Manchester, 320 gs. (Pearce); 'The Glass of Lemonade,' Terburg, from the Maitland collection, marked No. 8, page 120, a fine specimen of the master, 240 gs. (Eckford); 'Cows in a Landscape,' a herdsman in conversation with a woman and a young girl, Cuyp, from the collection of the Duc de Morny, 420 gs. (Pearce).

Notices of other sales are in type, but we are compelled to let them stand over till next month.

## ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

GLASGOW.—Mr. Charles Heath Wilson, whose name has frequently appeared in our Journal in connection with Art-matters in Glasgow, and especially as for many years head-master of the School of Art, has left the city to reside on the continent. He has not quitted it, however, without receiving substantial testimony,—and, we will add, well-deserved testimony,—to his exertions in the cause of Art. When it became known that he intended to leave Glasgow, a meeting of gentlemen was held, under the presidency of the Hon. Sir James Lumsden, for the purpose of promoting a subscription to present him with some suitable acknowledgment of his services. The result was that, on the 19th of May, he attended a meeting, at which many of the most eminent citizens of Glasgow were present, and after an address by the Lord Provost, in which kind and appreciative expression was given to Mr. Wilson's labours as an Art-teacher and in the general promotion of local Art, he was asked to accept a beautiful silver-gilt vase and salver, accompanied by a cheque of the value of 700 guineas. The vase bore the following inscription,— "Presented, together with 700 guineas, to Charles Heath Wilson by a number of his private friends, in testimony of their personal esteem, and in acknowledgment of his services in the cause of Art-education and the promotion of the Fine Arts in Glasgow. May, 1869." Mr. Wilson, in thanking the subscribers for this munificent gift, pointed out the course which, in his judgment, should be followed by the School of Art for its further improvement, alluded to the possibility of its being connected with the University, where he hoped a professorship of Art might be established. He referred to the views he had long entertained and expressed on the position which might be given to Art in Universities, and to the collections that ought to be formed. He described the future that awaited the galleries which had been under his charge, and explained the direction to be given to the Art-teaching within their walls; adverting also to the great importance of affording students in schools of Art the opportunity of hearing lectures on various other subjects, so as to combine with their Art-education a general intellectual training, which artists in their devotion to technical study too frequently neglect. We join the citizens of Glasgow in expressing high estimation of Mr. Wilson's long and valuable services to Art—not only in the Scottish city but in London; and we congratulate Mr. Wilson upon this most satisfactory termination of his connection—whether it proves temporary or permanent—with Glasgow, which in many ways he had made his debtor. He has worked hard not only to promote a knowledge of Art in the locality, but also to elevate the position of artists of every kind: and the compliment he has received must tend in no small degree to compensate him for the opposition he found when attempting to carry out, elsewhere and long years ago, his theories of Art-education. In Glasgow he has been both understood and appreciated.

DUNKELD.—There has recently been placed on the remains of the late Duke of Athol, in the aisle of the old kirk of Blair, a mural monument from some remarkable and original designs of the Duchess Dowager of Athol. The principal figure is the trunk of a riven oak, intended to represent the duke struck down in the prime of life; at its top the loosened branch of ivy droops to the ground. A vigorous branch strikes off the oak to represent the present duke, and upon him the plaid of the deceased has fallen. On the other side is the figure of a stalwart Highlander lamenting his loved master; and in a group at the foot of the tree is the late duke's cap, the badge of his house, his sword, and dirk, while over the top of the trunk is read the inscription, and alongside is placed the coronet of the deceased. The whole height is about 9 feet and 5 in breadth. Mr. Steell, R.S.A., executed the memorial.

EDINBURGH.—Some years ago, Mr. Ross presented a magnificent fountain to the city, at

a cost of about £3,000, on certain conditions as to site. The proprietors and the town council, as guardians of the various given sites, put such difficulties in the way that Mr. Ross was about to recall the gift unconditionally. Already, the fruitless offer had cost him £1,300, but, fortunately, another exorbitant demand from the maker of the fountain for £250 more, stirred up a few leading citizens to make a last attempt to secure the fountain. The effort was successful. Mr. Ross consents to the fountain being placed in the lower part of West Princes Street Gardens, as agreed to between the proprietors thereof; the town-council has sanctioned the plan on reasonable terms; and the erection of the fountain will be proceeded with at once.

PAISLEY.—Mr. Mossman, of Glasgow, has finished the model for his colossal statue of Wilson, the poet and ornithologist. It represents him in an American forest, looking earnestly at a jay, which he is supposed to have just shot; while his portfolio lies at his feet. The costume is said to be authentic. The committee of subscribers are satisfied with this design, and have ordered it to be done in bronze without delay.

DUBLIN.—The inauguration of the statue by Mr. Foley, R.A., of Sir Dominic Corrigan, Bart., M.D., in the hall of the King and Queen's College of Physicians, Dublin, took place on the 3rd ult., in the presence of a large and distinguished assembly. The work, executed in marble, forms an admirable pendant (though in strong contrast) to the statue of Sir Henry Marsh, in the same room, by the same sculptor. In recognition of Sir Dominic's important services to this college, wherein he held for five successive years the office of president, his *confrères* determined on placing his bust within the walls of the institution; but the subscriptions for that purpose being far in excess of the sum required, a statue was ultimately adopted. The figure is standing, with little pretension to position or gesture, holding a book in the left hand. Modern costume is assisted by the forms and foldings of the presidential robe, which combine in producing an effect of richness and solidity. The general pose is life-like, the likeness and expression strongly resembling, and the head and features bear that aspect of responsive intelligence found only in portraiture of the highest order. As in all Mr. Foley's portrait-statues, this exhibits to a marked degree an individual air and bearing, vividly conveying a sense of powerful energy and determination of character.

ANDOVER purposes to hold an Industrial Exhibition during the present month, for which the Mayor has consented to allow the use of the Town-hall.

BIRMINGHAM.—We have examined some specimens of Art-manufacture by Messrs. Grinwell and Bourne, of Ludgate Hill, Birmingham, who have recently become producers of works by the electro-deposit process. Many of their examples are old friends; they have adapted others to new purposes, useful and ornamental. These consist of inkstands, jewel-cases, vases, claret-jugs, beakers, tea-caddies and caskets, brooches, &c., &c.; also other specimens made of dark-coloured woods, the mouldings, subjects on panels, being deposited copper, which are either bronzed, silvered, or gilt. Three tankards, originally carved in ivory, of Indian workmanship, have been successfully reproduced; also an example in which the work of the celebrated French pewterer, Briot, has been successfully reproduced and adapted as an inkstand, of a good and massive-looking character; a carefully reduced copy of the Warwick vase will also be found; Cellini's hand-work is also reproduced on small examples. Flamingo's charming infantile groups serve as decorative panels, and the *basso-reliefs* of Flaxman do good service in other examples. The facility which electro-deposition affords for copying, and the fidelity with which it reproduces beauties and defects, renders it not only a useful, but a dangerous, ally when not directed by artistic taste and judgment. At all events, the original or cast to be used as that from which the plaster or elastic moulds are made, should be carefully examined, and sharpened up by chasing, &c., if requisite; also where the production is made up of parts, each being deposited separately, the joinings should be so effected as not to be visible.



Our friends would do well to take advantage of these hints. We would also remark that were the oxidation process, as regards the silvered examples, somewhat more delicate in tone, it would be advantageous. The principle of oxidation is, that of articles being supposed to be silver, and that the atmosphere has acted upon them, that they have been rubbed over, or dusted; this operation having removed the oxide from the surface, and left the silver bright on the projecting parts. In other works, some specimens shown by Messrs. Grinsell and Bourne, of an entirely different character, produced, not by deposition, but by stamping, and dependent entirely on symmetry and beauty of outline for their success, are exceedingly creditable, their outline is sharp, agreeable, and correct, the bright frosting of the gold in the finish well given. The examples in which this style of work is illustrated are inkstands and candlesticks, &c.; these have this advantage, that they are easily dusted and there are no recesses in which dust can lodge, or from which it cannot easily be removed. As new aspirants for public favour, with much to commend in their examples, with room for improvement in the direction we have named, we notice with pleasure the works of the house named.

A public meeting has been held in this town for the purpose of promoting the Working Men's Exhibition, to be opened next year in the Agricultural Hall, London. Lord Lyttelton presided, and expressed his warm interest in the undertaking.

**BRADFORD.**—The monument to the late Richard Oastler, who in his lifetime was designated "The Factory King," from the indomitable energy with which he successfully advocated the claims of the artisan classes in the great manufacturing districts, was exposed to public view in the month of May, when the Earl of Shaftesbury presided. The monument, raised by public subscription, is from the design of Mr. J. Birnie Philip, and consists of a group of three figures, cast in bronze by Messrs. Prince & Co., of London. The principal figure is that of Mr. Oastler, dressed in an ordinary frock-coat, and trousers, and wearing gaiters; it stands ten feet and a half high, and represents the "king" in the act of appealing on behalf of the factory children, two of whom stand by his side: one, the figure of a boy, attired in corduroy trousers and round frock, six feet and a-half high; the other a girl, five feet and a half in height. Oastler's right arm crosses the front of his body, the hand pointing towards the children, whom his left arm partially encircles; the boy's eyes look downwards, but the girl, who clings to her young companion, gazes fixedly on their humane advocate. The design is altogether unaffected and strictly to the purpose. The group stands on a pedestal of polished red and grey granite, approached by two steps of grey granite. The total height of the monument is nearly twenty-three feet.

**CREWE.**—For Crewe Hall, now rebuilding by Lord Crewe (the former mansion having been destroyed by fire), Mr. H. Weekes, R.A., has completed two very fine marble busts, as portions of a grand chimney-piece, now in the course of completion. These busts—portraits of ancestors of his lordship—executed from contemporary paintings two centuries past, bear the impress of great individuality and character, and as marble heads by our eminent bust-sculptor, they possess a value as works of Fine Art far beyond what their purpose might at first sight appear to indicate.

**EXETER.**—The British Association meets next month in this fine old city. The local committee is making every exertion for the fitting reception and entertainment of the numerous visitors who are expected. Invitations have been already received by the committee from the inhabitants of Plymouth, Devonport, Torquay, and Taunton, for the members of the association to make excursions into those neighbourhoods; and it is expected North Devon, Dartmoor, and other places of scientific interest, will be visited during the meeting.

**SOUTHAMPTON.**—The West of England Association for the Encouragement of Agriculture, Arts, Manufactures, and Commerce, was held this year at Southampton. A local paper has

reached us containing a long account of the opening proceedings, and of the contents of the various places of exhibition. The Fine Arts Department is spoken of as "important and very attractive," and two entire columns are devoted to describing the works exhibited. The catalogue numbers about 600 pictures, 200 being rejected for want of room. Among those hung are examples of many artists favourably known in our London public picture galleries. We cannot find space even to report their names. The South Kensington Museum and numerous private collectors are liberal contributors of gold, silver, ceramic works, &c., &c.—Mr. Sharp's statue of Lord Palmerston, eight feet high, was duly inaugurated at the end of May: it stands in the public gardens.

### WESTMINSTER ABBEY TOMBS.

THE imperative demands which the present month make upon our columns, are such as to prevent us from attempting to do full justice to a subject which it is yet impossible to pass altogether in silence. The tomb of Margaret of Richmond, the mother of King Henry VII., which stands in the south aisle of the chapel known by the name of that King, has been cleaned by the skilful hands of the Abbey mason. Dr. Percy, writing to the daily papers to announce, and to claim credit for, the fact, unfortunately gave the impression that chemical agency had been had recourse to for the purpose of removing a solid coat of certain salts of copper, which, in the course of three centuries and a half, and under the shameful neglect which occurred for a portion of that time, was said to have over-spread the gilded bronze. On this a fierce newspaper war broke forth—one party crying out that it was sacrilege to touch the bronzes;—the other retorting that their opponents represented merely the vested interests of soot and dirt. It does not appear, from the tone of most of the letters, that the writers, before plunging into angry and self-assertive dogmatism, took the preliminary step of visiting the spot, and ascertaining for themselves what had been actually done, or what was really in contemplation.

From a careful examination of the monuments, we are able to say that much unnecessary outcry has been raised. No acid has been applied to the metal. The tomb has only been washed. The black marble has come out so freshly from the simple process as to lead to the erroneous idea that it has been re-polished. The gilded portions of the figure are restored to much of their original beauty. But the parts of the effigy which were painted—the face, hands, head, wimple, and fur-trimming of the robe—show the discoloured remains of the original paint. No one has proposed to renew this, and the contrast between fair gold and faded pigments is somewhat striking.

No other tomb in the Abbey presents such difficulties; as the bronze effigies of King Henry III., of Queen Eleanor of Castille, of King Edward III., of King Richard II. and his Queen, and the statuettes around the tomb of King Edward, as well as the tomb of the Founder, have all been entirely gilt. Dust, grease, and gelatine (left from the process of taking moulds of the figures), obscure these figures more or less; but warm water is the severest remedy which it is proposed to apply, and to this few persons will object. The tomb of Aymar de Valence, Earl of Pembroke, stands apart from the others as distinctly

as does that of Margaret of Richmond. But there is no paint on it—only gilding and exquisite enamel. This monument has suffered cruelly from depredations. The wooden sarcophagus, which lies on the carved stone tomb, appears to have been covered with gilded and enamelled plates of brass, of which but a small portion now remain.

The monument of King Richard II. has suffered from violence that seems to have been prompted by personal disrespect. The bronze supports of the canopy on the slab are gone, and the figure is much obscured by a coat of dirt, which obliterates the fine pounced work of the robes. From under the head of the effigy of Edward III. the pillow—either silver or enamelled—has been stolen. The figures of Queen Eleanor and of King Henry III. are almost perfect in their beautiful slumber.

An examination of the judicious and admirable manner in which the tombs of Lord Burleigh, of the Countess of Surrey, and of the Fullarton family, have been cleansed and restored, in perfect harmony with the subdued tone due to their age, is enough to convince any one that our monuments are in safe hands. Even the removal of dust is no longer a question of negligence, but one of Art—elastic tubes being employed to enable the workmen to blow delicate work clean, without touching it even with a brush. The rich tone of the brazen gates of the chapel, and of the elaborate, though dilapidated grille, are carefully respected; the result of experiment being such as to discourage any process of cleansing beyond blowing away the dust. We hope to see these monuments rendered visible. We are certain that we shall not see them made vulgar.

### OBITUARY.

PETER CUNNINGHAM.

THOUGH neither an artist nor a writer upon Art, a brief record of this gentleman, whose death occurred, at St. Alban's, on the 18th of May, can scarcely be considered out of place in our Journal, to which he occasionally contributed papers of antiquarian interest. But he undoubtedly has a claim upon our notice as a son of Allan Cunningham, the friend and assistant of Chantrey, and also as one whose name has long been known in the literary world.

He was born at Pimlico on the 7th April, 1816, and after receiving an education at Christ's Hospital was appointed by the late Sir Robert Peel, as a mark of esteem for his father, to a clerkship in the Audit Office, Somerset House; in this department he ultimately became chief clerk, retiring from his post in 1859 with a small pension. His office appears to have left him ample time for literary pursuits, and his contributions to several of the magazines, &c., of the day were continuous. But the labours of his pen were not limited to periodicals; he was the author of numerous books, chiefly of a critical and historical character, and he also edited the writings of others. To enumerate these would occupy too much of our space; but we may specially mention his "Life of Inigo Jones," written in 1848 for the Shakespeare Society; and his "Handbook of London, Past and Present"—the latter a valuable work which will probably long

\* A new edition of this work is in the press, edited by Lieut.-Col. F. Cunningham, brother of Peter, who was the third son of Allan.



outlive the rest. Handbooks seem to have been almost his speciality, as, besides that just referred to, he wrote respectively those of Westminster Abbey, Hampton Court, and Windsor and Eton.

While resident in London, Mr. Cunningham was associated with the majority of professional literary men in their social clubs, among whom his antiquarian knowledge and convivial qualities made him welcome.

He has left a widow; one of the daughters of John Martin, the painter of 'Belshazzar's Feast,' &c., &c.

#### EDWARD WILLIAM JOHN HOPLEY.

This painter, for many years an exhibitor at the Royal Academy and elsewhere, died, on the 30th April, at his residence, South Bank, Regent's Park, in the fifty-third year of his age. If not a native of Sussex, much of his earliest life was passed at Lewes, in that county, where, we understand, his mother and sister are still living. Mr. Hopley originally studied for the medical profession, but an innate love of Art induced him to forsake the pursuit of the former and to embrace that of the latter. It must, however, have been somewhat late in life before he had attained sufficient ability to be recognised as an exhibitor at the Academy, for we do not find his name there till 1851, when he contributed 'Psyche.' Subsequently he exhibited several portraits and pictures of *genre* character: among the latter, 'A Primrose from England'—an Australian scene (it has been engraved), 'A Muse,' 'Awake,' 'The Cloister,' 'A Spanish Coquette,' 'The Bouquet.' In the present exhibition of the Academy there is by him a good portrait of Professor Owen.

At the British Institution Mr. Hopley exhibited at various times—'Puck and the Moth,' 'The Last Rose of Summer' (both of which pictures we noted commendably), 'Sir Isaac Newton explaining to the Lord Treasurer Halifax his Theory of Colour,' 'Michael Angelo in the Gardens of Medici,' 'A Music Lesson,' 'An Alarm in India,' 'Marianne,' 'A Daughter of Eve,' 'The Liberation of Rachel,' 'The Race for an Apple,' &c., &c.; a large photograph of this last-mentioned picture was mentioned in our columns a short time since. Several of his works have had favourable notice in our reviews of the various exhibitions.

Mr. Hopley was the inventor of a trigonometrical system of facial measurement for the use of artists; and a picture illustrative of the principles of the system, with diagrams, was exhibited in the Fine Arts Department of the Great Exhibition.

#### JOHN WARKUP SWIFT.

This artist, well and favourably known in the north of England as a very clever marine-painter, died suddenly in his studio, Oxford Street, Newcastle-on-Tyne, on the 7th of May, at the age of fifty-four. Like Stanfield, and others of his class, Mr. Swift was a self-taught artist. Brought up at Hull, amid ships and sailors, the bias of his mind soon manifested itself. For several years he was engaged as a sailor in the American trade, and the experience he thereby acquired proved of incalculable advantage to him in his future profession. Relinquishing the pursuits of the sea for those of the land, he devoted himself with energy and zeal to the study of Art; one of his earliest engagements having been that of scene-painter to an amateur dramatic club.

About fifteen years ago he settled in Newcastle, where he practised marine-painting almost exclusively, though not entirely neglecting landscapes; the latter were scarcely less successful than his other subjects. His principal pictures are:—'The Channel Fleet running into Sunderland in 1863,' 'Shields Harbour'—both large works, —'Crossing the Bar,' 'Callorhaugh, near Bellingham,' 'Ascension Day,' and 'The Aquatic Race, in 1862, between Robert Chambers and Robert Cooper,' for the championship of the Tyne. Several of his pictures have been reproduced in chromolithography.

#### FREDERICK YEATES HURLSTONE.

This sheet was just prepared for press when we heard, and with regret, of the death, on the 10th of June, of this artist, who for many years, and up to his decease, was President of the Society of British Artists. Any notice of him must be postponed to our next number. Mr. Hurlstone was in his sixty-ninth year at the time of his death.

#### ART IN CONTINENTAL STATES.

**BEAUVAIS.**—An exhibition of the Fine and Industrial Arts was opened in this city at the beginning of last month, with every prospect of ultimate success. The loans of pictures, &c., from all parts of France, were numerous and valuable.

**BRUSSELS.**—The triennial exhibition, open to the artists of all countries, commences on the 25th of the present month, and will close on the 26th of September. The general prizes consist of a gold medal of honour—in each section, we presume; five other medals for painting, two for sculpture and medal engraving, one for engraving and lithography, and one for architecture. Three other supplementary medals may be awarded if the jury recommend it.

**CAPE TOWN.**—A somewhat recent number of the *South African Advertiser*, which has been forwarded to us, contains an account of an exhibition of drawings by the master of the Cape Town School of Art, Mr. McGill, and his pupils. Mention is made, in complimentary terms, of a vase of Cape flowers, and two or three landscapes by Mr. McGill, while due praise is rendered to the works of Messrs. G. Venn, F. Puzey, A. Bain, Twentymann, and Newdegate, his pupils. Much interest seems to have been taken in some drawings by John Brown, a deaf and dumb boy, formerly a pupil of the school, and an inmate of the Dutch Orphan House, Cape Town, but who, in 1867, was sent to England by some benevolent individuals, and is now located in the Liverpool school for the deaf and dumb, and is also a pupil of the Liverpool School of Art. The drawings John Brown sent to his old school bear the word "excellent" on the certificate of the Department of Science and Art at South Kensington.

**MADRID.**—A proposition has been started—so some of the daily papers have recently reported—for holding an International Exhibition in the Palace of the Escorial: but it is questionable whether, in the present unsettled condition of Spain, the project will receive much aid from other countries.—A committee of the Constituent Cortes was appointed on the 29th of May, to inquire into the disappearance of no fewer than 708 pictures from the National Museum, and other depredations, alleged to have been committed under the former administration.

**NEW YORK.**—We have received from a correspondent an account of an exhibition of works of Art by students of "The School of Design for Females," founded by Peter Cooper, in the Institute known by his name, and under the superintendence of Dr. Rimmus. Several pictures are pointed out as highly meritorious, but as the writer has omitted to give us the names of the artists it would be useless were we to reprint

his descriptions. In one instance only has he supplied this important omission—in the case of Miss Miniche's 'Battle of the Bards,' painted, he says, "with most marvellous precision, everything, even to the most minute pattern on the walls and ceiling, being worked out with admirable patience." To the lady sculptors our correspondent is somewhat more considerate. Miss Freeborne exhibits 'The Christian Martyr Victorious,' and 'St. Christopher'; Miss McLain, 'Undine,' a life-size statue, 'Eve and the Infant Abel,' and several *basso-reliefs*, especially 'The Lost Piece of Silver,' and 'The Ten Virgins'; and Miss Bradshaw, the recipient of a gold medal given by Dr. Rimmus for "the highest average talent"—a rather ambiguous qualification—exhibits 'The Infant Madonna,' and 'A Sleeping Youth.' The school is spoken of as large and admirably conducted, the students receiving thorough instruction in the principles and practice of Art.

**PARIS.**—The Emperor of the French is said to have at length determined to complete the *Arc de Triomphe*, by placing on the summit the colossal group in bronze, which Napoleon I. intended for the crowning of the edifice.—The Achille Leclerc prize for the best design for a monument in honour of Rossini, won by M. Dillon, is to be placed in a garden; the statue of the *maestro* will stand in a kind of temple. In the intercolumniations of the colonnade which surrounds this statue are four figures, representing the four *chefs-d'œuvre* of the master—'William Tell,' 'The Barber of Seville,' 'Moses,' and 'Semiramide.' On the central pedestal are inscribed the titles of Rossini's operas.—At a sale of pictures on the 8th of May the following were disposed of:—'Animals,' Hondekoeter, £182; 'The Visit to the Camp' and 'The Raising of the Camp,' a pair by Pater, £460; 'Divine Justice pursuing Crime,' a sketch for the picture in the Louvre, by Prudhon, £348; 'The Watering Place,' Wouvermans, £764.—The Minister of Fine Arts has given commissions for the following busts in marble:—those of the Count Walewski, Achille Fould, Abbatiucci, and Thouvenel, for the museum at Versailles; of Ponsard and Collin d'Harleville, for the *Comédie-Française*; of Mazarin and the Duc de Laynes, for the Imperial Library; of Hippolyte Flandrin, Duret, the sculptor, Rossini, and H. Lebas, the architect, for the Institute; and, lastly, those of Beethoven, Donizetti, Hérold, and Le Sueur, for the *Conservatoire de Musique*. The administration has already acquired statues in marble of Corneille and Molière for the *Comédie-Française*. The museum of the Louvre has recently acquired a large and fine landscape by N. Poussin.

**ROME.**—The British Archaeological Society of this city closed its proceedings for the season in the early part of the month of May. The weekly lectures and excursions were continued as long as there were any English or American people remaining in Rome to attend them. Mr. Parker concluded them with an account of the most recent excavations up to the present time, and announced that they would not be continued during the summer for want of funds. The latest discovery is the remains of the *Thermae of Severus and Commodus*, on the opposite side of the *Via Appia* to those of Antoninus (Caracalla).

**VERONA.**—The *Chronique Belge* states that the Municipal Museum of this city has recently acquired a painting by Jacopo Bellini, an old Venetian artist, born about 1405, and the father of the more celebrated painters, Gentile and Giovanni Bellini. The subject of the picture is 'The Crucifixion,' and at the feet of the Saviour is the monogram *Opus Jacopo Bellini*. It was presented to the Museum by Mgr. Luigi di Canossi, bishop of the diocese. The works of this old painter are very rare.

**WASHINGTON.**—Mr. William W. Corcoran, a wealthy banker of this city, is reported to have given property and funds, valued at \$1,000,000, to a board of trustees, to found a National Art Gallery, to be known as the "Corcoran Art Depository." Mr. August Belmont, of New York, to aid the object of the gift, has authorised the trustees to select twelve paintings from his private collection for the Depository—to be presented as the "Belmont Contribution."



# BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. LXXXIV.—WILLIAM CAVE THOMAS.



UNLIKE the history of most of our modern artists, the life of Mr. Thomas offers such varied and ample biographical materials that our great difficulty is to compress them within the space to which we are limited. A career that includes within its course of action, sculpture, painting, literature, social economy, &c., must necessarily be productive of incident for the use of any writer who undertakes to record it. At the outset of this sketch, therefore, we will admit it will be found far more meagre than it would have been with less restricted room.

Mr. Thomas, born in London, in 1820, is the eldest son of a large family that, it is said, traces its descent on the maternal side from Edward Cave, whose name is so well known in the literary world as the original proprietor of *The Gentleman's Magazine*, and the friend and early patron of Dr. Johnson. After passing through University School and College, Mr. Thomas entered the office of the late Mr. Hosking, Professor of Architecture at King's College, with the view of qualifying himself for engineering work of a special character. He remained there eighteen months, and then engineering was abandoned for the Fine Arts. Sculpture first

attracted his attention; and having modelled a beautiful bas-relief of 'The Disc-thrower,' he was admitted as a probationer, and subsequently as a student, in the schools of the Royal Academy, in 1838. Here he drew and modelled for two years, securing the attention and regard of Hilton, then "Keeper," by his regularity of attendance, earnest working, and the careful studies he made from the antique. In the Windmill Street Medical School he was at the same time a diligent student of human anatomy. During this period accounts reached him and one of his associates of the frescoes which Cornelius and his band of German artists were executing in Munich. Mr. Thomas and his friend resolved to visit that city, and after working hard at modelling, painting portraits, &c., by way of providing "ways and means," the young men started for the Bavarian capital in July, 1840: Mr. Thomas not having then attained his twentieth year.

Munich was reached when the fresco-painters were in full activity. Cornelius was at work on the great picture of 'The Last Judgment' in the *Ludwig's Kirche*; Hess was painting his series of frescoes of the life of St. Boniface in the *Basilica*; and Schnorr, with others, was engaged on the decorations of the *Residenz*. Mr. Thomas procured an introduction to Cornelius, Director of the Munich Academy of Art, who, after examining some of his drawings and designs, at once granted him admission to the institution. Here he commenced a cartoon of 'Christ Blessing Little Children,' which, however, was never finished; for he soon found that he had no clear perception of the proper course of study it was necessary to pursue for such work. He had, however, determined to master the technicalities of fresco-painting as practised in the German school, and for this purpose obtained the permission of Hess to practise in the *Basilica*. Here he gained the warm friendship of the great painter, who soon discovered the philosophic bent of the young English artist's mind, of which he himself was then quite



Engraved by]

CANUTE LISTENING TO THE MONKS OF ELY.

[F. Wentworth.

unconscious. After some months' practice he began a cartoon entitled 'The Barque of the Prosperous,' suggested by the lines of Shakspeare, "There is a tide in the affairs of men," &c. This cartoon and another finished, Mr. Thomas returned to England in the spring of 1842.

On board the steamer which conveyed him from Rotterdam homewards, he heard of the offer of premiums for the best cartoons suitable to the mural decorations of the Houses of Parlia-

ment. He immediately set to work on a cartoon, 'St. Augustine preaching to the Saxons;' this and the one he did when in Munich, 'The Barque of the Prosperous,' were exhibited at Westminster Hall in 1843: to the former of these was awarded one of the prizes of £100. But the Art of his earlier years had not been forgotten, for about this time he completed for Sir John Boileau, who had previously recognised his talents for sculpture, two bas-reliefs selected from a series of designs illustrating a poem

by Mr. Thomas, called 'The Voyage of Life.' To the next competition in Westminster Hall, he contributed a fine design executed in charcoal, the same subject painted on canvas, and a fresco: these obtained for him a commission, for which he was to receive the sum of £400, to execute a cartoon emblematical of Justice. The picture painted from this drawing now ornaments the Lecture Theatre of University College; the cartoon itself was one of the leading features in the third exhibition in Westminster Hall: what remains of it—for it has suffered much from several removals—may now be seen in the South Kensington Museum. The fourth exhibition at Westminster had special reference to oil-painting. For this competition Mr. Thomas prepared a large cartoon of the same subject as his previous one, but more limited in design, and admitting of the introduction of larger figures. Yet, notwithstanding all his efforts to complete the oil-painting in the manner he desired, he became physically exhausted, and was compelled to send it in comparatively unfinished. As a consequence, the picture failed in making the impression for which he had laboured, and he was compelled to submit to disappointment, in common with others to whom premiums had been awarded.

About this period of his career his expectations were once more

raised by a commission given him by the Mercers' Company to prepare designs for three altar-pieces for the chapel of the guild in Cheapside; he accordingly prepared a number of sketches which met with entire approval, but almost at the last moment the company declined to incur the expense of having them executed, though the sum demanded by the artist was almost ridiculously small considering the extent of the work.

The prospect of getting employment on mural decoration having thus far failed, Mr. Thomas turned his attention to pictures of more limited dimensions, and became a contributor to the exhibitions of the Royal Academy. We believe his first appearance there was in 1850, when he sent 'Alfred giving his last Loaf to the Pilgrim,' and a composition suggested by the scriptural text, 'Watch ye, therefore,' &c. In the next year he contributed 'Hope cherishing the Drooping,' a work to which we alluded at the time as hung so near the ceiling of the room that its undoubted merits could not be properly recognised. 'Laura, in Avignon,' exhibited in 1852, is a clever work of Pre-Raphaelite character, but with less affectation of drawing and proportion. His next work, exhibited in 1853, was 'Clara,' with the baron's helmet at the fountain, from Scott's "Marmion." In the follow-



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THE PROTESTANT LADY.

[F. Wentworth.

ing year appeared 'THE PROTESTANT LADY,' which forms one of our illustrations; it is a larger picture than any of those already mentioned, and more diversified as a composition: the scene is an open shop, or bazaar, in the street, of a vendor of church ornaments, jewellery, &c.; a group of figures are examining some of the articles for sale, while a lady passes by with a "protesting" sign against the vanities displayed. The subject is one of considerable interest, and is very carefully worked out. 'Rivalry,' exhibited in 1855, shows the street of an Italian city, with a party of ladies and gentlemen; one of the latter offering a flower to a lady, rouses the anger of another, who is about to draw his sword on the offender, but is restrained by his companions. The story is told with spirit.

A second picture we have selected for engraving is 'THE HEIR CAST OUT OF THE VINEYARD,'—in the Academy's exhibition of 1856. The parable is literally worked out, and with great power in the feeling and drawing of the figures. The calm, dignified, and prayerful demeanour of the Saviour contrasts strongly with that of the angry and excited crowd, with whom a woman, intended probably for the Virgin Mary, pleads for mercy. One of the "husbandmen" is cutting a branch of

thorn wherewith to scourge the "heir;" and another, in the background, bears a cross, symbolical of future suffering and death. In this, as in other scriptural subjects from Mr. Thomas's pencil, he gives evidence of a mind tuned, so to speak, to sacred Art.

In 1857 he sent to the British Institution a smaller picture, 'The Interview between Charles XII., of Sweden, and the Duke of Marlborough, at Altranstadt,' and a very pleasing genre subject called 'A Letter waiting for an Answer:' to the Royal Academy he contributed 'CANUTE LISTENING TO THE MONKS OF ELY.' The subject is one which several of our painters have essayed: our readers will judge from the engraving here introduced how far Mr. Thomas has succeeded in his representation of it. The fact of selecting it for representation must be accepted as our own verdict. The remainder of his principal works are 'Boccaccio in Naples' and 'Christ in the Praetorium,' (1858); 'Domenico da Peccia urges Savonarola to have Recourse to the Fiery Ordeal for a Miraculous Confirmation of his Doctrines,' 'The Beauty of Good Deeds,' and 'The Harvest-time,' suggested by the passage in St. Matthew xiii. 19. (1859); 'Petrarch's First Sight of Laura,' (1861); and 'Eliezer offering the Earring and Bracelets to Rebekah,'



(1862). Since this last date Mr. Thomas has contributed nothing to the annual exhibitions, his time being otherwise occupied than in painting easel-pictures. We may remark here that most of his works have found their way into good collections; as, for example, into those of the Countess of Waldegrave, Lord Taunton, Mr. Windus, and Mr. B. D. Chamberlain. The late Prince Consort purchased two of his water-colour pictures: one an 'Ecce Homo,' the other a head of Christ.

The decoration of one of the principal spaces on the exterior of the International Exhibition was allotted to him; and for this he executed a design symbolising Chemistry. More recently he designed a fine figure of Albert Durer for one of the mosaics of the South Kensington Museum. His great altar-piece for Christ Church, Marylebone, has been already noticed in the *Art-Journal*. It is for works such as this last that his early Art-education peculiarly fits him; and, perhaps, we are justified in saying that there

is no painter in the country who possesses a more thorough knowledge of the requirements of mural decoration both civil and ecclesiastical. On the other hand, it must be admitted that this gain is a loss to his easel-pictures in oil, so far as popularity is concerned. A public that seeks for rich colouring and dramatic "situations" cannot but be disappointed with the sober, quiet manner in which Mr. Thomas treats his subjects.

Reference was made, at the commencement of this notice, to Mr. Thomas in connection with literature and social economy. His principal books are "The Conformation of the Material by the Spiritual and Holiness of Beauty," and "Science of Moderation,"—works that evidence deep and philosophic thought: both have received attention in our "review" columns. His pen too has been frequently engaged on a variety of subjects in papers which have come before the public through the weekly and daily journals. In questions of social and national importance he has also in-



Engraved by

THE HEIR CAST OUT OF THE VINEYARD.

[F. Wentworth.]

terested himself. When that of the appropriation of the surplus funds of the Great Exhibition of 1851 was first mooted, he published a pamphlet suggesting the establishment of a Grand Central College of Science and Art on a most comprehensive plan. In conjunction with Mr. Maddox Brown, the late Thomas Seddon, and others, he started that first and most successful experiment to establish District Art-schools—the North London School for Drawing and Modelling, which, under his superintendence, at one time numbered one hundred and twenty students. The Volunteer movement had in Mr. Thomas one of its most zealous and active supporters, and to him this "cheap defence" of the country owes the initiation of the National Rifle Association and of the Cadet Corps. To forward the object in which he was so greatly interested, he circulated, at his own expense, throughout Great Britain, a programme for annual rifle competitions. Some of these papers found their way to Australia, and procured for the

author a vote of thanks from the colonists. Verily Mr. Thomas has not lived in vain for his country; though, like the good deeds of many others, his remain unacknowledged.

One curious and most unartistic incident in his life should not be omitted here. Just before the breaking out of the Crimean War, he was selected by an eminent mercantile firm in the City to convey a very large sum of money, in gold, to St. Petersburg, in the depth of winter. The journey was surrounded by great difficulties, and was undertaken at considerable personal hazard: but he arrived safely with his treasure in St. Petersburg, and remained there several weeks, receiving marked attention from those high in authority, who were interested in the success of the enterprise. Mr. Thomas is a good linguist, and among his acquirements in foreign languages, understands the Russian. It was mainly to this fact he owed his mission to St. Petersburg.

JAMES DAFFORNE.

### THE WEDGWOOD MEMORIAL INSTITUTE.

This important institution, to which allusion has been, on more than one occasion, made in the *Art-Journal*, was recently opened under very promising circumstances, with an Art-Exhibition of unusual interest and beauty. The inaugural ceremony was performed by the Right Honourable Earl De Grey and Ripon, Lord President of the Council, and passed off in a brilliant manner.

The project for the founding of the Memorial Institute was first set on foot in 1853, when a circular referring to the scheme was issued by its promoters. In January, 1859, a public meeting, presided over by the late Earl of Carlisle, was held in the Town-Hall, at Burslem, at which the following main resolution was carried:—"That this meeting entertaining a high respect for the memory of Josiah Wedgwood, and a grateful sense of the services rendered by him to the trade and general interests of the Staffordshire Potteries, desires to erect a public monument to his memory in the town of Burslem, his birthplace, and the scene of his early and most successful labours." A committee was formed for carrying out the project, and a subscription list at once opened.

From this time the scheme, as well as another for the erection of the effective statue of "the great Josiah," which graces the square in front of the railway station at Stoke-upon-Trent, steadily progressed; and, as soon as possible, a site for the proposed building, "close to Wedgwood's old works, and in the immediate vicinity of his birthplace and of the Ivy Works," was secured, and the wretched buildings which covered it were removed. Designs having been called for, those of Mr. G. B. Nicholls, who subsequently embodied the requirements of the Science and Art Department, were adopted. Subsequently the ratepayers of Burslem adopted the "Free Libraries and Museums Act," by which the Memorial Institute was secured to the town for ever.

About this time it was determined, on the suggestion of Mr. Beresford Hope, M.P., to ornament the block façade of the proposed building with "terra-cotta mouldings, tile mosaics, Della Robbia panels," and other kinds of ceramic decorative Art. For these the designs of Mr. R. Edgar were adopted; and considerable alterations in the original plan becoming requisite, he was appointed architect. In 1863 the first stone of the Institute was laid by the present Premier, the Right Honourable W. E. Gladstone (then Chancellor of the Exchequer), whose admirable speech, read on that occasion, was one of the most effective and brilliant he ever delivered. From that date to the present the building has been slowly progressing, the time being much prolonged by the extent and beauty of the ceramic decorations, which have all been specially modelled for it.

Of these decorations, and of the general character of the building and its ceramic characteristics, another opportunity of speaking may be afforded. The building contains a spacious entrance-hall, library, reading-room, and lecture-hall, a school of Art, a museum, a picture-gallery, modelling-rooms, chemical and other classrooms, master's apartments, and various offices. The floors of the entrance-hall, vestibules, &c., and the panels and friezes, &c., of the elevation, are composed of encaustic and mosaic tiles, the productions of the eminent local houses of Messrs. Minton, Messrs. Cork, Edge, and Malkin, Mr. Hollins, and Messrs. Boote. The greater portion of the terra-cotta decorations are the production of Messrs. Blanchard and Co. and of Mr. Blashfield, to which latter gentleman the firing, &c., of the splendid panels representing the progress of the potter's art were entrusted.

The inaugural loan exhibition which is now being held in this building is one of the most satisfactory, for its extent, which has yet appeared in the provinces. Its marked features are, besides a miscellaneous collection of objects lent from the South Kensington Museum, a fine assemblage of oil-paintings and water-colour drawings, and an extensive collection of pottery and porcelain. On the staircase, in a niche, is

Fontana's bust of Josiah Wedgwood, presented to the Institute by Mr. Joseph Mayer, F.S.A., and the walls are hung with objects of Art.

The ceramic department comprises a remarkable and suggestive chronological series of examples of pottery from the Celtic, the Romano-British, the Anglo-Saxon, and the Norman periods down through the Middle Ages to the last century, and a remarkably good and extensive assemblage of the productions of Josiah Wedgwood in every variety of his wares. These have been gathered together from every available source, many of the leading collectors having placed their stores at the service of the committee. The cases contain examples of all the more famous productions of English porcelain and earthenware, many of the examples exhibited being well known through having been engraved in the *Art-Journal* as illustrations to Mr. Jewitt's series of papers. Among the principal contributors to the ceramic department are the corporation of Liverpool; the Hanley and the Stoke museums; the Prime Minister, who lends the trowel used by him in laying the foundation stone of the building, and made in porcelain by Mr. Macintyre; Mr. R. W. Binns, F.S.A., Mr. L. Jewitt, F.S.A., Mr. Colin Minton Campbell, Mr. Sheriff Hill, Mr. Smith, Mr. Edge, Mr. Enoch Wedgwood, Sir T. W. Holburne, Mr. Hulme, Mr. Francis Wedgwood, Mr. Cherry, Dr. Davis, Mr. Davenport, Dr. Hooker, Dr. Sibson, Mr. J. E. Davis, &c., &c.

One especial feature of the exhibition is the collection of portraits of Wedgwood and his contemporaries, which are hung around the temporary museum. Among these are the fine family group of Wedgwood and his family, by Stubbs; Wedgwood, after Reynolds; Thomas Bentley, by Wright of Derby; Dr. Darwin, by the same; Dr. Priestley; Matthew Boulton; Flaxman; Wedgwood, of Spen Green, &c.

Another feature, and one we commend very strongly, is the commencement of a permanent collection of portraits of pottery-worthies. The nucleus of this collection is formed, most laudably, by the presentation to the institution by the workpeople of the respective firms, of portraits of the late John Davenport, M.P., the founder of the firm of Davenport and Co.; of the late Mr. Thomas Pinder, the head of the firm of Pinder, Bourne, and Co.; and of Mr. James Macintyre, head of the firm of Macintyre and Co., the first honorary secretary, and one of the most earnest supporters of the Institute movement.

The general collection of paintings and water-colour drawings is remarkably good, and comprises many well known and celebrated pictures by most of the best artists. These have been lent by their owners and by the Science and Art Department, and form one of the most choice exhibitions which has yet been got together.

Examples of the works of local artists are among the more interesting features of the exhibition. Among these are J. N. Peake, who exhibits four pictures; J. P. Bacon, the master of the Stoke School of Art; James Holland, F. W. Hulme, Hurton, De Wint, G. Shaw, Tayler, Pratt, &c.

The opening was a decided success; and we trust that the proceeds of the exhibition will be commensurate with its worthiness, and will help materially to make up the deficiency which is stated to exist in its funds.

Burslem has ample reason to be proud of its building, and of the wise ends which its promoters have in view; and it remains with the general public now, by donations of books to the free library, and of objects to the museum for the potteries,—which is to be one of the main features of the Institute,—to supplement, and give permanent solidity to, the work.

While writing on this subject, we may add that a meeting of manufacturers and other principal inhabitants of Burslem and Tunstall has been held at the Wedgwood Institute to deliberate on the formation of a school of Art in connection with the Institute. The attendance was select and influential, and, after some discussion, a treasurer and committee for Burslem were appointed, and a meeting is to be held at Tunstall to elect a committee for that town.

L.L. J.

### SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF C. J. NORTHCOOTE, ESQ.

#### WRECK OFF DOVER.

C. Stanfield, R.A., Painter. A. Willmore, Engraver.

We can find no direct clue to the date of this picture; but, if our memory does not fail, we believe it to be that exhibited at the Royal Academy in 1863, under the title of 'Shakspeare's Cliff, Dover, 1849;' and certainly, whenever the subject was painted, the sketch must have been taken at a date as far back as that indicated, for nothing like this view has been seen near Dover for some years past. In all probability Stanfield visited the port a year or two after the new works connected with the harbour were commenced, about 1847-8, and the masons and others whom we see in the foreground are those then engaged upon the vast undertaking which, even now, is scarcely completed.

The composition is put together with the skill of a master, no one portion of it claiming undivided attention. The vessel on the left, though not actually wrecked, has suffered from the storm which is now passing away, and is in too close proximity to the shore to be safe: a boat is putting off through the surf to render aid in case of necessity. To the right, as a balancing power in the composition, stands a building possibly intended as a look-out house: between these two objects Shakspeare's Cliff proudly lifts its head, terminating seawards the range of downs so familiar to all acquainted with the locality. The light and shade of the picture is most effectively rendered, and the water, in the dash of the waves on the shore, is free, voluminous, and truthful.

Perhaps there is no spot in broad England so hallowed by historic memories as that whereon we seem to be standing when looking at this picture. Dover, from its proximity to the Continent, has for centuries been a place of universal interest to Englishmen; and from the time of Shakspeare to our own day, poets have in one way or another paid homage to it. Wordsworth hails it rapturously, after a continental trip:—

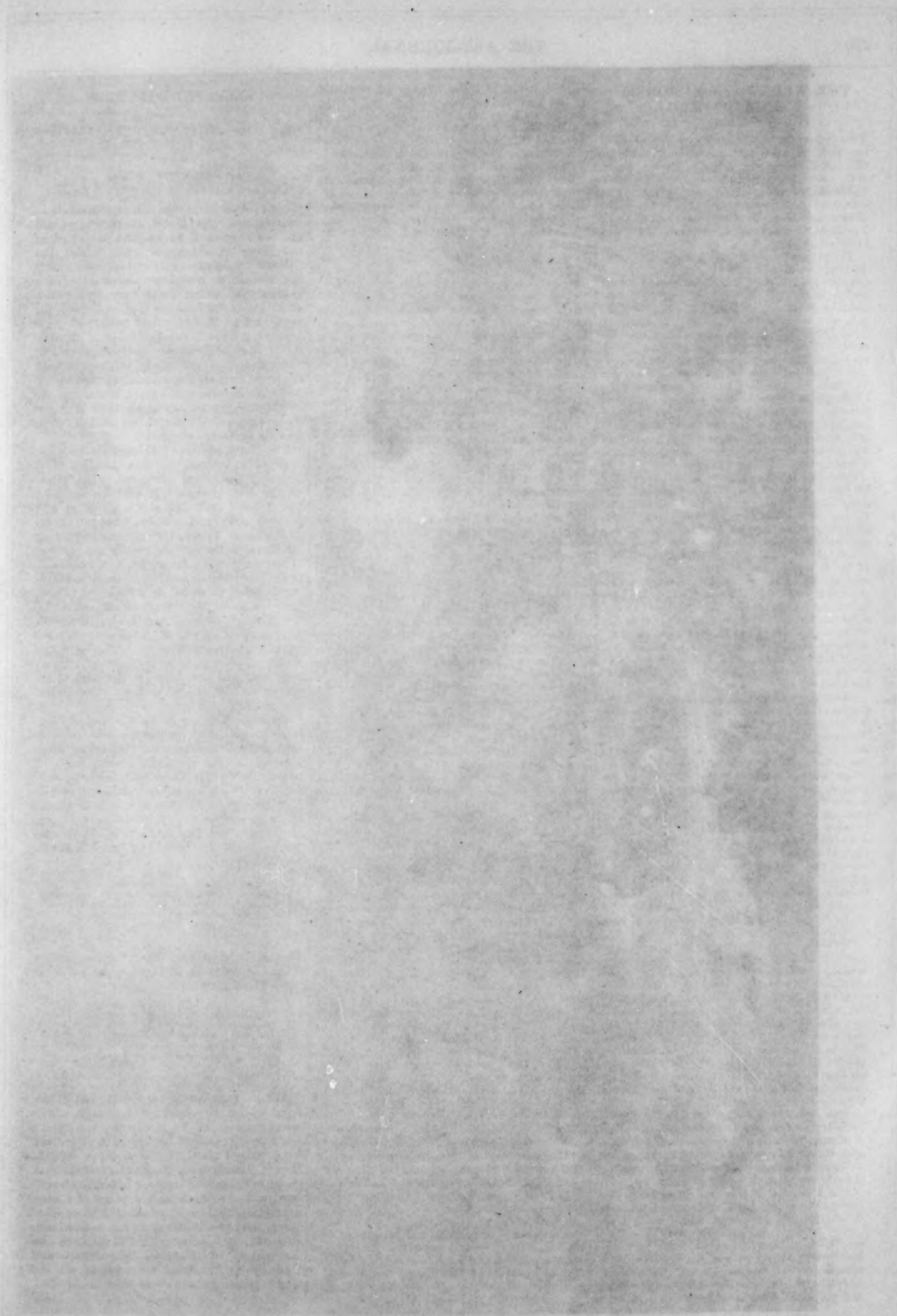
"Dear fellow-traveller here we are once more;  
The cock that crows, the smoke that curls, that sound  
Of bells, those boys who in your meadow-land  
In white-sleeved shirts are playing, and the roar  
Of the waves breaking on the chalky shore,  
All, all are English."

Byron, in his "Don Juan," apostrophises it in a humorous, and not quite so complimentary a strain:—

"Albion's earliest beauties,  
Thy cliffs, dear Dover, harbour, and hotel;  
Thy custom-house, with all its delicate duties;  
Thy waiters running mucks at every bell;  
Thy packets, all whose passengers are booties  
To those who upon land or water dwell;  
And last, not least, to strangers un instructed,  
Thy long, long hills, whence nothing is deducted."

What grand historic incidents has Shakspeare's Cliff witnessed; and though somewhat diminished in size since the poet's time by numerous landlips, and pierced by a tunnel nearly 1,500 yards in length, it yet stands with its head erected to a height of about 350 feet—a beacon of warning to the seaman, and a point of loving attraction to the Englishman, who, after long years of absence from his native land, discovers it "looming in the distance" as he crosses the Channel homewards, and hails it as the most welcome of all the sights which nature could offer him.





THE DOY

THE ABOVE INFORMATION WAS OBTAINED FROM THE FOLLOWING SOURCES:

607-984-1111  
607-984-1112  
607-984-1113

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The

1. The first part of the paper is devoted to the study of the properties of the function  $f(x)$  defined by the equation  $f(x) = \int_0^x f(t) dt$ . It is shown that  $f(x)$  is a constant function, and its value is determined by the initial condition  $f(0)$ .

1990

1990

[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".





C. STANFIELD, R.A. PINX.

A. WILLMORE SCULPT.

WRECK OFF DOVER.

FROM THE PICTURE IN THE POSSESSION OF C. J. NORTHCOTE, ESQ.<sup>RS</sup>





THE  
SOUTH KENSINGTON MUSEUM.

## CHAPTER V.

## ORNAMENTAL IRON WORK.\*

## SECTION IV.—IRON CHESTS, COFFERS, AND CASKETS.

THE evidence afforded in the South Kensington Museum alone, as to the extent to which this industry was carried at one period, is a strong proof of the position which the artist-smiths of the fourteenth, fifteenth, and sixteenth centuries must have held in their day. The perfect mastery over the material, the inventive skill in the construction of the various contrivances for security, the ingenious springs, bolts, latches, and other fastenings, secret and apparent, the elaboration of ornamental details in connection with these fastenings, and the conversion of the fastenings themselves into ornaments, are proofs of a mechanical skill that, in the present age of scientific mechanism, may appear useless and puerile, but which certainly brought about results of a most noteworthy and suggestive character.

Taking the large examples first, the most elaborate and important is a German specimen of Nuremberg work, of the early part of the eighteenth century, 4,255—'56. The details are executed with great skill, and are of elaborately chiselled iron-work. The arrangement of the ornamentation is subservient to a panelled construction of the sides, the top being profusely decorated with scroll-work, broken with studs and rosettes. These are, in fact, the rivets that bind the work together, fastening the interlaced straps of iron forming the styles of the panels, upon the surface of sheet-iron which really constitutes the body of the coffer. This is supported on bracket feet, about six inches high; the decorated scroll-work which forms the brackets being of admirable design, and very suggestive, although somewhat rude in treatment. The two front angles are decorated with a spiral column, formed of twisted iron, and the effect produced by these simple adjuncts is at once light and ornamental. The secret arrangements for concealing the key-hole of this coffer are very ingenious and elaborate, the ornamental details being made subservient, as a matter of course, to the end aimed at, and the problem can only be solved by the movement of one particular ornamental stud in a given direction. Other movements follow for the complete exposure of the key-hole, but the special one of the stud in question is the first step, and nothing can be done until that is discovered. The lock itself, which covers the whole of the inside of the top of the coffer, is concealed by elaborately-designed scroll-work, executed in perforated sheet-steel, the details of the ornamentation being engraved on the surface of the scrolls. It is divided into two panels, or compartments. In the centre of one is the façade of a church, and in the other a double-headed eagle with a sword and sceptre, charged on the breast with a shield. This possibly indicates that the work was originally executed for a member of the imperial family of Russia. The date engraved inside, and stated as the year of execution, is 1716. The arrangement of curves on this side of the perforated panel is very admirable.

The class of panelled and painted coffers, or deed chests, is illustrated in 4,211—'56. This is a sixteenth-century example, and is painted with flowers, a ship, and a tree in fruit. The painted devices on coffers of this class are often very quaint and elaborate. The lock by which the specimen in the Museum is secured is, as usual, inside the lid, and covering the whole surface is an elaborate example of perforated scroll-work, engraved in a very quaint and peculiar manner, the punch having been used in combination with the graver, and with good effect. This lock, opened by one key, has ten bolts, each of which is a snap-bolt, and is thus secured by simply shutting down the lid, the key being only required when the coffer has to be opened. The handles at each end of the

body of the chest are admirable examples of design and workmanship in simple forging, and a work of special study for the artist-smith.

The smaller coffers and caskets are placed in a glass-case, at present, in the west cloisters of the Art Museum under the Schools of Art.

A small coffer, or deed chest, 1,287—'55, partakes of the character of a casket. It is of wrought steel, with lozenge-shaped panels, with a shield of arms on the key escutcheon. The panelling is of polished iron, with plain styles chamfered at the edges. There are no decorations on the top, but the front has lozenge-wise panels, with an admirably-designed quatre-foil, decorated with etched details. The lock fills the whole recess of the lid, and is not covered, so that the whole mechanism is seen. The work is German, of sixteenth century, the date 1550 being engraved inside the lid.

A small example of the painted coffers, or caskets, is found in 2,170—'55. This also is German of sixteenth century. The front is rudely chiselled, and decorated with studs in a bead-ornament which surrounds two panels, whereon are painted two portraits, one of a lady, and the other of a gentleman, in sixteenth-century costume. The lock on the lid of this casket is a complicated and interesting piece of mechanism for shooting the bolts. It is rendered decorative by chiselled studs and rivets; but as there is no symmetry in the arrangements, it does not rise to the dignity of an ornament, as a whole.

The small wrought-iron coffers, 396—'54 and 3,009—'56, are very remarkable examples of sixteenth-century German work, in which the chief decorative effects are produced by etching. The result is suggestive of a rude style of *niello*. Some of the details of the ornamentation are worth special study, as the treatment is so well adapted to the material and the method of decoration. On 3,009—'56, the subjects treated are impersonations of the moon and planets, Luna and Jupiter being represented in the front. The decorations of 396—'54 consist of cartouche bands, foliated scrolls, and birds. The locks of both these coffers fill the lids, and the whole mechanism is open. In the last named, it is rendered decorative by etching being applied, not only to the inside of the lid, but to the elaborate and admirably-designed covering plates of the springs and bolts.

Another and smaller coffer, or casket, 87—'65, is still more decorative in form and detail. The ornamentation is etched and partly chiselled, the angles of the panels being decorated with perforated ornaments in brass. The key has a decorated brass bow. This is a very characteristic example of Augsburg work of the middle of the sixteenth century.

A small coffer in steel, with a semi-circular top, 2,537—'66, is also an interesting example of sixteenth-century German work, very primitive in form, and boldly decorated with etched work in scrolls, borders of vine-leaves, and grapes.

The two most highly-finished examples, however, are an Italian casket, in wrought iron, of fifteenth century, 2,094—'55, and a small coffer of pierced steel-work, upon green and tortoise-shell-coloured enamels, of seventeenth-century German work, 48—'69. The first named has a semi-circular top, and is decorated in alternate bands of plain bright metal and perforated overlaying plates of a Gothic character. The angles are supported on lions in chiselled steel, as feet. The top handle and the handle at each end, are studies of careful and well-considered treatment in steel. The studs and rivets, too, are all made to play an important part in the effect of the whole work.

The German coffer, 48—'69, is a recent acquisition to the Museum. The style of decoration is of the *cinque cents* period, and is very suggestive from its admirable distribution and adaptation to its purpose. The green and tortoise-shell-coloured enamel is arranged in panelled masses, defined by the ornamentation. The form is more quaint than elegant. The body is square, the lid having chamfered sides, with a flat top. It is one of the most suggestive objects to the producers of works of this class which has been lately acquired by the Museum.

The coffer, 2,763—'56, is very exceptional in form, which is that of a Gothic *chasse*, with a crocheted pediment and roof-ridges, pinnacles, and buttresses. It is suggestive of a far superior result as regards workmanship, which is of the date of the fourteenth century. The decorations are in perforated panels, filling up the interspaces of the buttresses at the sides, an angular crocheted pediment surmounting each space. The roof is treated in the same manner, the perforations being riveted on flat plates. The key-hole is in one side of the roof, the lock fastening with a hasp on that side. The end elevations have elaborately-designed perforated plates, with a wheel ornament in the pediment.

## SECTION V.—CUPBOARD AND PRESS FURNITURE.

Unfortunately, the Museum possesses very few examples of this important phase of the decorative iron-work of the past. Much of it has, no doubt, perished with the furniture of which it formed so important a part. Rust and neglect would do its work rapidly on the comparatively thin plates of metal on which the ornaments were wrought. Iron or steel mounts once broken or taken off a piece of furniture, could not be easily repaired or replaced; and thus, when removed from the care of those whom taste and discrimination would cause them to appreciate and take care of them, their ultimate destruction would be inevitable.

The most elaborate series of cupboard mounts in the Museum is that on a cupboard front, 2,452—'56, consisting of two doors, made of oak. The work is German, probably from Nuremberg. The effect of the whole arrangement is highly decorative, and the masses of ornamental iron are admirably introduced. The details are well considered and of good design, although not very elaborate in workmanship, and by no means highly finished. The various parts are screwed on with round-head screws, and these are so arranged as to form an integral portion of the design; but they are by no means so prominent a feature as they are sometimes made, and that, too, with excellent results.

There is nothing in this series of mountings which could not be produced by any intelligent smith, having a knowledge of drawing and design; yet the article is exceedingly artistic and effective, and worthy of careful examination and study.

A portion of a series of mounts consisting of a lock with hasp, two handles and a rosette, 4,850—'58, are excellent examples of perforated chiselled Italian work of the sixteenth century. The lock is very rude and primitive in construction and workmanship, but the decorations are refined. Four circles, or rosettes, decorate, or rather spring from, the corresponding angles of the lock. The treatment of the foliation is worth careful study. Each handle has two circles, or rosettes, on the centres of which they turn. In these the design is reticulated, the details being of similar foliation to the lock rosettes. The single rosette, or circle, is larger than any of the others, and the design again varies in arrangement of lines, but not in style of detail.

There are some interesting and suggestive mountings in iron upon a small box, or casket, of carved wood, 2,172—'55, of the fourteenth century. The details are most quaintly designed and wrought, and are very suggestive to the student, as showing how lightness of form may be preserved, while giving strength to the object decorated.

A fifteenth-century cabinet of German work, 497—'68, carved in oak, and of a very primitive type of construction, has a remarkable and quaint series of coeval mountings, in the shape of hinges, handles, locks, and clamps, in foliated work. The handles are especially noticeable from the manner in which the perforated *ressoussé* plate that forms the front and decorated portion, is rivetted and combined in design with the flat plate which forms the back, and the very admirable and elaborate design of the rosette by which the handle is attached to the door. The locks are, unfortunately, much broken. The hinges are very quaint and suggestive.

\* Continued from p. 191.



## SECTION VI.—HINGES, DOOR-HANDLES, DOOR-KNOCKERS, AND ESCUTCHEONS.

The elaborate ornaments for external doors, which it was the custom to use for the above important purposes in the middle ages, is scarcely credible in this age of cast-metal hinges buried in door and door-post, of bell-pulls instead of knockers, and mere knobs instead of door-handles. The elaboration of the hinges of a door sometimes extended over the whole surface, adding strength to the structure, while decorating it. There are but very few examples in the Museum, and really good specimens are rarely met with.

One tinned-ware specimen of seventeenth-century Nuremberg work, 3,595—'56, is very quaint and suggestive. The design is of scroll-work, the surface details being engraved, or rather chiselled. The distribution of the holes for the screws by which it was attached to the door, deserves careful notice. Another, 3,596—'56, of the sixteenth century, is very plain; but a central lozenge ornament suggests something more elaborate, and the mode of fastening to the door, by which the greatest strength is obtained where most required, is worth special attention.

Two smaller hinges must complete our references. One, 1,222—'64, of sixteenth-century workmanship, is noticeable for the high relief of the wavy foliated ornaments in *repoussé* which complete the arrangement of the design, as decorations of the flange on each side. It is an excellent example of simplicity in combination with certain florid details that give a very decorative character to the design. The other, 5,962—'56, is the reverse in every way. Its florid and elaborate character, though thoroughly adapted to its use as a hinge, is rather an illustration of the skill of the smith, and of the extent to which even the manipulation of an iron hinge could be carried at one time, than an example to be imitated. It is of seventeenth-century German work.

In connection with the hinges, it may be well to notice a German hinge-band, 2,450—'56, executed in pierced scrolls, *repoussé* and chiselled work of about 1520. This small fragmentary example is one of the most noble bits of ornament of its class in the Museum. It is very broad and artistic in design, and especially suggestive of the highest style of decorative treatment. This fragment ought to be reproduced in electro-deposit, as an example of special value to workers in metal.

The door-handles, though not very numerous, are varied in character and design. Some are rude and scarcely calculated to assist the produce of such appendages to a door for modern use. As illustrations of by-gone industrial Art, however, they are very interesting.

One of the most important door-handles, 7,652—'61, is in the form of an interlaced billet, and at first sight suggests a crown of thorns. This works from the centre of a Gothic escutcheon, decorated with pierced tracery. It was formerly in the Soltikoff collection, and is an admirable specimen of flamboyant work of fifteenth century. The interlaced portion is executed with great skill. Another door-handle and escutcheon, 601—'64, is a remarkable example of chiselled work of French execution, about 1640. The handle turns upon the lower part of the escutcheon, the centre of which has a coat of arms in high relief, surrounded by a strap, with design of a very suggestive character. The handle itself is of elegant form and detail.

A specimen of fifteenth-century German work is found in 1,211—'55. This is an angular fixed handle of some length, attached to a door by two perforated escutcheons, one at each end. These are of chiselled work, of quaint but effective design, the treatment being eminently adapted to the material and the purpose of the object.

A small example, 4,376—'57, is worth special attention from its practical utility and adaptability to modern purposes. It is of German design and work, of about 1490. The ring, or handle proper, is heart-shaped, working in the centre of a pierced escutcheon of thin iron, wrought in scrolls. There is little labour, but

the effect is good. An escutcheon, or rosette, is placed by the side of it, but the handle is missing. This is a square, placed lozenge-wise. The foliation is fifteenth-century Gothic, admirably wrought in *repoussé*.

The handles 5,061—'56 and 4,314—'57 are both good examples of their class. The first named is of seventeenth-century work, and is of tinned-iron. It is formed of scrolls incised by the chisel, and very decorative in effect. The other is not dissimilar to the handles already quoted in connection with the iron furniture of the fifteenth-century German cabinet, 497—'68.

There are a few other door-handles not specially noticed, as their chief features are not essentially different to those above named.

The Museum is rich in door-knockers; a considerable number of the most decorative, however, are of bronze, with which we have nothing to do in this notice. Those in iron and steel are of a varied character in design and form, and are interesting examples of these useful adjuncts to an external door.

Among the larger and earlier examples is 4,607—'58, the date incised upon which is 1496. It is of German work, and has an escutcheon of very primitive design in pierced and rude hammered work. The knocker, which hangs from the centre, and is of very elegant form, being of a double scroll appended to a shaft formed of two parallel lines descending from the hinge. The chisel and hammer have been used with good results in the details, which are simple, but very effective. The knocker, 9,007—'63, of sixteenth-century German design, has a large and elaborate escutcheon of excellent workmanship and suggestive treatment. The hammer portion is suspended from the top, and strikes on the lower part. It is an interesting example of chiselled work, but by no means elegant in form. The upper scroll of the hammer is finished with the head of an eagle characteristically treated. Another large example, 4,427—'28, of Augsburg, or Munich, work, of the first half of the seventeenth century, is very grotesque in character, and certainly more curious than refined; yet there are in it points of execution which will repay examination.

A Nuremberg specimen of about 1600, 3,593—'56, is very quaint and effective. The escutcheon is formed of a species of perforated strap-work, almost Byzantine in the character of its details, which are admirably chiselled. The knocker works in the lower and projecting end of the escutcheon, and though very bold in treatment, is rather straggling in effect, while it lacks adaptation to its special purpose as a door-knocker. In marked contrast to this is a specimen of French seventeenth-century work, 2,760—'55. This is a massive, boldly designed, and skilfully-executed example of its class. For boldness of treatment in chiselled iron, this is one of the best examples in the Museum. Very similar in general form, but totally different in detail, is another knocker, 1,219—'55, of the date about 1750. This is attached to an escutcheon of perforated work, the lines of which are elegantly arranged, but the effect is rather thin, from the contrast between the substance of the metal plate out of which it has been wrought, and the knocker attached to it.

One of the prettiest and most suggestive handles for modern use is of German work, 2,451—'56, of the date 1500. The escutcheon is of wrought-iron pierced-work, well distributed in the decorative details. The handle is rather angular in design, but very quaint in effect, and would be of easy execution as a re-production.

A German specimen of seventeenth century, 2,616—'56, is more remarkable for boldness of work and vigour of execution than for either beauty of design or appropriateness of form, and is rather a lesson on what to avoid than anything else.

The piece of German work, 1,218—'55, of the date 1590, would serve the purpose of either a door-handle or a knocker, and is a very suggestive specimen of scrolled iron-work in which the lines and proportions are admirably arranged to produce a given result as adapted to the purpose of the object, especially as a knocker.

The last knocker of which space will permit mention is, perhaps, the most interesting of all, as a work of Art. It was formerly in the Soltikoff collection, and was acquired for the Museum at a high price, but one certainly not beyond its merits. This object, 7651—'61, is in beautiful condition, and in no way injured by oxydization, that bane of iron and steel work. It is of fifteenth-century Italian Art, in the form of a renaissance temple, with baluster columns supporting a canopy with projecting heads and scrolls. Under the canopy is a statuette of a Cupid holding a tablet on which is inscribed "SALVE." This statuette forms the hammer of the knocker, the hinge being attached to a projecting band, or staple, issuing from below the shoulders, the striking portion of the hammer being formed by the ornamental pedestal on which the figure stands. The whole arrangement is ingenious, partaking, of course, of the character of a conceit; but the work, as a whole, shows great artistic skill.

In our next we shall conclude these notices of the decorative iron-work by considering the locks, keys, bolts, &c., the brzen stands and bust stands, and various miscellaneous objects comprised within this division of the Museum.\*

GEORGE WALLIS.

## ACOUSTIC EXPERIMENTS AT SOUTH KENSINGTON.

The "trial of voices, directed by Mr. Arthur Sullivan," which we announced in our June number as arranged for the second of that month, came off accordingly, with much *éclat*, and must be pronounced a perfect success. The most delicate notes of that very delicate organ by which the breath of Miss Edith Wynne yields such touching music, were heard to the remotest corner of the theatre. Very much of the acoustic excellence of the lecture-hall was probably due, on this occasion, to the judicious proportion borne by the audience to the apartment. The room was neither more nor less than exactly full—no crowd, but no room to move about. Any inability which those who came, not merely for pleasure, but for science, might thus have experienced with regard to change of position, was met by the mobilisation of the orchestra. Between fifty and sixty ladies and gentlemen, under the admirable and well-appreciated conduct of Mr. A. Sullivan, occupied the apex of the theatre, and the full, compact body of an attentive audience rose, as on the side of a hill, at an incline of nearly forty-five degrees, above them. One of our best-known civil engineers, brown with the recent sun of Egypt, which had tanned him in royal company, remarked, that he thought the singers or the speakers would be oppressed by feeling the audience, as it were, pressing down upon them. No effect of the kind, however, was perceptible. On the contrary, the position of the auditory had a very happy result in leading the vocalists to raise the head and open the chest, and thus to do the greatest amount of justice both to themselves and to their hearers. The contrast between the instinctive mechanical utterance of the voice by a person in this position, and by one in a pulpit or tribune, is very greatly in favour of the theatre. A motet of Mendelssohn was sung from the gallery, or tribune, facing the apex. The voices pealed over the head, as if from the singing gallery of an Italian church; and it was only necessary to close the eyes in order to imagine that one was listening to a musical service at Rome. As far as acoustic experiment is concerned, Mr. Cole and his colleagues have every reason to feel more than content. But this was not all. By their excellent arrangements, by the magic of Mr. Sullivan, the sweet tones of Miss Wynne and Mr. Cummings, and the services of a choir, in which personal beauty was, in one or two instances, no less conspicuous than sweetness of tone, a brilliant birth-night treat was given to the invited, which they will remember as equal in its charm to any of those exterior illuminations that threw a midnight lustre on Pall Mall and St. James's Street on the same auspicious anniversary—the Queen's silver birthday.

\* To be continued.



## REPORTS OF SCHOOLS OF ART.

**CROYDON.**—This school, which is conducted by Mr. Wigzell, is said to be progressing well. The results of the examination have been announced by the Department. It appears that out of sixty who were examined, forty-seven passed. There are two degrees of proficiency attainable; viz., passed and excellent. A fair share of the pupils have gained the latter; and out of the forty-seven members who have passed, a great many were artisans.

**MIDDLESBOROUGH.**—Under the auspices of the Mechanics' Institute, a public meeting has been held in the Town-hall, to promote education in Science and Art. The chairman explained that it was intended to establish Science and Art classes at the Mechanics' Institute. The committee had decided to raise their building in Durham-Street a story higher, and build suitable rooms. This would involve considerable outlay, and he trusted the public would lend a helping hand. Mr. Buckmaster, of South Kensington, explained the assistance the Government would give to such classes. Other gentlemen also addressed the meeting.

## THE SELECT SUPPLEMENTARY EXHIBITION.

An exhibition of rejected pictures, whether attempted in London or in Paris, has generally been found to confirm the judgment of the hangers, and yet it is desirable that such exhibitions should from time to time be held. Protests of this kind are salutary, they come as checks on the abuse of power. And never has there been an occasion when stronger provocation was given for revolt against the self-constituted authority of the Academy. The rejection of three thousand works just at the time when it had been imagined that the new building secured justice to outsiders, was, indeed, an act too astounding to be endured patiently. Yet we must confess it surprises us not a little that the pictures now collected by way of indignant protest are not more conspicuous for Art-merit. Indeed, the exhibition, tested by the usual standards, is a break down: one half of the pictures here collected it would have been a sin to admit within the Academy. Yet it is fair to remember that this "Select Supplementary Exhibition" has been organised under no slight difficulties. First had to be encountered the reluctance of artists to make public avowal of the fact that they were numbered among the rejected. And just in proportion to the reputation which might be at stake was found to be the aversion to make open confession. Thus it happens that these rooms do not contain by any means all of the best among the rejected works; for instance, we look in vain for Mr. Birket Foster's picture. Again, there are artists who might prefer to try their fortunes in the Dudley Gallery during the coming autumn, from which works will be shut out if once exhibited anywhere in London. Some, too, might hope to obtain a reversal of the verdict of the council of the Academy, by waiting quietly for another year. Encouragement might be given to such a course by the fact that the 'Medea,' by Mr. Sandys, rejected last year, is hung in the present Academy. These are some of the difficulties which may have beset the committee of this select exhibition, in their virtuous effort to obtain for ill-used artists fair play. The duty of the committee, in many ways, must have been very far from a sinecure. Thus we are told that no fewer than 1,700 pictures presented themselves for hanging, while space could be found for not quite one-third of the number. Hence it were possible out of the 1,200 works here rejected for a second time, to form a further "supplementary," though perhaps not very "select," exhibition. We feel, however, that though the collection now open be disappointing, the protest, as a protest, is altogether timely and salutary. We shall have to notice at least a few pictures, which certainly it is creditable that the Academy should have rejected.

On all hands it seems now to be admitted that mistakes were made by the Council, and we are glad to notice the subsidence of animosities, which only a short time ago were somewhat hot. Sir Francis Grant seemed intent on disarming opposition, when, in public, he uttered the following words:—"He heard that there was to be a supplementary exhibition. He begged to say, on the part of himself and his colleagues, that he heartily rejoiced to hear it; he earnestly hoped it would obtain the greatest success. He had no doubt that it would be highly attractive. The public would certainly see in such an exhibition a considerable number of works of very great merit, and he thought they would also come to the conclusion that the managing committee of the Royal Academy had shown judgment and discretion in the selection they had made of the works for exhibition." These words, so far as regards the first part of the latter paragraph, are confirmed by the result: certainly the works of merit are in numbers considerable, and equally sure is it that the exhibition is attractive.

"Room I." is assuredly a strong protest against the Academy: 'Evening off the Menai Straits' (51), by Mr. J. BARRT, would alone reward a visit to these supplemental galleries. This study of calm opalescent ocean is supremely lovely: the work is more subtle than any picture of sea-calm, clouds sailing in tranquil atmosphere, or vessels floating on glassy waves, ever painted by Vanderelde. Worthy by any student of close observation are the varied textures of surface, and the diverse qualities of light and colour which the artist has given, with rarest skill and knowledge, to clouds and sky, sails and sea. While the majority of pictures here congregated do but justify the verdict of the Academy, we are bound to say, that this picture by Mr. Brett is a proof of the mistakes which have been committed. This first room is certainly the strongest; it contains other valuable efforts, which, if crowded out of the Academy, ought certainly to see the light somewhere. As praiseworthy pictures here rescued from oblivion, may be enumerated 'Mont Blanc' (1), by Mr. PATTITT; 'Breakers—Day after a Storm' (19), by Mr. A. GILBERT; 'A Tough Bit of Road, Coast of Brittany. Storm passing off' (20), by Mr. BRAVIS; and 'Rokeby' (25), by Mr. G. CHESTER. Other works merit more special mention, such as 'The Maske of Cupid' (5), by J. S. CUTHBERT. In this ambitious composition not a few figures are drawn and painted with care: other parts of the picture are not well studied or understood; yet though the young painter may be unequal to so arduous a task, we cannot but rejoice that he has this opportunity given of making his talents known. Next as deserving special mention is 'The Spoiler' (44). Yet here, we must observe that the painter, Mr. STANHOPE, cannot complain of absolute rejection, inasmuch as his picture, 'The Rape of Proserpine,' is not likely to pass unnoticed in the Academy. Mr. Stanhope has fine qualities of colour, caught from Venice, and also possesses imagination, qualities which are certain of more or less recognition in any exhibition. There is a would-be historic picture of very considerable merit (72), by Mr. DAVIDSON, with an awfully long title in the catalogue; 'M. and Madame de Sartines condemned to the Guillotine,' is a noble study, whether as to figure or cast of drapery. Also may be mentioned 'The Secret Message' (76), by S. SILEX, for grace of figure, colour, light, and smooth finish in execution. Altogether the case against the Academy, if it can be sustained at all, appears in this first room the strongest.

Rooms Nos. II. and III. are narrow and altogether too circumscribed even for rejected works. Frequenters of London Exhibitions will fail to discover anything beyond the range of ordinary talent in these rooms. We do not say that the pictures are worse, only they are not better than the works we are accustomed year by year to encounter in the Dudley Gallery, in Suffolk Street, and more recently in the Corinthian Gallery. In these pages we have from time to time recognised the talents of Mr. J. Peel, Mr. G. Mawley, Mr. Cobbett, Mr. Melby, Mrs. Anderson, Mr. Hemaley, Mr. Chester,

Mr. Desanges, Mr. Smallfield, Mr. Lucy, and Mr. C. Hunt. Therefore, now we have but to express our sympathy that these artists did not find their talents irresistible within the Academy. Certainly, several among the number give proof that they might with pains obtain a place in the handsome rooms of Piccadilly. Still, even within a Royal Academy the space is not unlimited. Yet 'Oak Peeling' (91), by J. PEEL, can scarcely be surpassed as a close study of a well-known operation: rather painful, perhaps, to behold, and not very easy to paint, though oft repeated in exhibitions. 'A Rest on the Stile' (105), by E. J. CONNERT, might just as well have been exhibited in Suffolk Street. Mr. HEMALEY's 'Competitive Examination' (129) we incline to think might have got into the Academy next year, when the council will doubtless relent: the picture ranks as one of the best efforts of an artist who is scarcely surpassed in his special walk. G. CHESTER has two pictures in the Academy, and therefore cannot have serious cause of complaint that his clever though slovenly study, 'Grotto-steps on the Greta' (131), is left to seek a place in Bond Street. 'Petty Sessions' (144) shows that Mr. CARTER may some day succeed, but he must study more closely. 'Where Nibbling Flocks do Stray' (169), by R. COLLINSON, could scarcely be better painted, at least in parts. Mr. C. Hunt seeks divers localities wherein his talents may obtain recognition: we have noted his works in the Corinthian Gallery, and 'Training the Fairies' (200) finds a place here. Mr. ALDERIDGE has a scene (193) from Tennyson far too fine for brief words to describe: the artist, however, does well to challenge criticism. He is too vivid in colour, his touch is abrupt and black; yet must he succeed with a little more watchfulness and care for sobriety and moderation. One of the most serious cases of rejection is Mr. SMALLFIELD's 'Colonel Newcome at Grey Friars—Grace after Meat in Pensioners' Hall' (110). The artist has obtained in the Old Water-Colour Society and elsewhere so high a rank that his friends might naturally imagine his position must be secure within the Academy. Yet a painter in water-colours often finds a difficulty in the transit to oils, and certainly we cannot deem the present praiseworthy effort a success. Colonel Newcome is a noble and felicitous reading of the character; but the composition as a whole falls to pieces; it wants concentration, the colour too is poor, and the execution fails of the decision essential to this scale of canvas and complexity of subject. Mr. Smallfield will shine more brightly in his own gallery than within this select exhibition.

This supplemental exhibition breaks down in its original idea and motive with Room III. and picture 200. The collection it is true prolongs a weary existence to Room VI. and number 552; but in this supplement to a supplement its distinctive character is lost by the admission of works which the Academy could not have rejected simply because they were never presented for exhibition. One half of the gallery thus surrendered in part to pictures rejected and in part to works not thus honoured, is in fact not a protest against the Academy, but a mere speculation, an exhibition for sale. We trust that this commercial moiety of the gallery may yield a profit; indeed here are found not a few works distinguished by merit and even by that eccentricity of genius which verges on absurdity. The collection, like many others, deserves recognition and reward. But as at this period the strong argument in behalf of the present exhibition breaks down, we may be allowed to plead the want of space for further criticism.

This supplemental exhibition, it has been thought, might with advantage be prolonged into a second year, if, indeed, not made one of the permanent institutions of the country! This idea of course assumes that the Academy will persevere in its policy of rejection, which seems improbable. It also implies that this first trial will prove a success, which indeed appears likely. The curiosity of the public has been great, and people naturally feel generous sympathy for the weak or the oppressed. Thus a multitude of visitors has thronged to the gallery, and given to the praiseworthy enterprise friendly and deserved countenance.



## CORINTHIAN GALLERY.

## SECOND EXHIBITION.

This gallery has survived to a second exhibition, and the second collection, if not superior, is at any rate scarcely inferior, to the first. The committee numbers some good artists; such, for instance, as Mr. Henry Weekes, R.A., Mr. Charles Lucy, and Mr. Smallfield: but other names indicate that this gallery is sustained for the purpose of providing exhibition space for works not readily admitted elsewhere.

Mr. SMALLFIELD, of the Old Water-Colour Society, shows his accustomed facility and cleverness in a 'Study of Infant Heads—decoration for a pianoforte' (171). The artist revels in fancy and plies a ready pencil, which attains results in common with Reynolds and Rubens. His style seems to want system and definite aim; the excuse may be that these off-hand efforts have no more serious purpose than the decoration of a pianoforte. Other members of the committee, not unnaturally, make their presence felt within these rooms. Among the most ready and clever is Mr. W. WEEKES. 'A Hazardous Repast' (115), by this artist, is a faithful study of a dog and other animals. The young painter evidently is in the possession of talents of considerable promise, as manifest in a picture of much character, 'A Question of Vestments' (84). The point of the satire lies in the surprise between a title savouring of ritualism and a picture of an Irish slop market of old clothes. The scene is naturally rather repulsive, yet has the composition strong character; in parts, too, the realism is commendable. The work may be unequal, but the artist has only to persevere. Mr. J. MORGAN, who exhibits that clever picture in the Academy, 'The Fight,' is also on the Directorate of the Corinthian Gallery; his 'Saturday Afternoon' (71) is a kindred, though inferior, work. Here 'The School Pieman' is merrily selling eatables and drinkables to a parcel of larky boys. The composition is brimful of fun and frolic. The artist, however, still lacks power to carry out his conceptions to completion: his execution wants greater sharpness. C. LUCY, also a committee-man, contributes a pretty and refined composition of figures and landscape, the 'Bivouac' (31). Also for the benefit of Mr. PRILO this Gallery seems sustained: he sends no fewer than five pictures. 'Sicilian Ladies in their Church Habilliments' (14) is a work with merits rather Continental than English: hence when we come to 'St. Paul in Syracuse' (126), we have to endure a manner usually attaching to the least strong among the painters of modern Italy. Mr. CHARLES CATTERMOLE, an Associate of the 'Institute,' is also privileged here: a water-colour drawing, 'The Letter' (387), is after the artist's accustomed cleverness. The Dawsons too, as a family, are also established in this gallery: three of their number send seven works, and Mr. H. T. Dawson, Jun., is on the committee. 'Greenwich Hospital' (26), by Mr. H. DAWSON, has power, colour, and general mastery, though the artist has yet to gain delicacy. The craft in this busy scene on the Thames are well placed upon the river; and the water has dancing motion. The above passing comment on the contributions of some of the leading artists on the committee will serve to indicate the character and purport of this gallery.

An exhibition of nearly four hundred works necessarily contains amid a mass of mediocrity a certain proportion of fairly good pictures. Mr. C. HUNT, seen in London elsewhere, contributes 'Harry VIII.' (134), and 'Little Red Riding Hood' (83), the one a comedy, the other an extravaganza within a small sphere. The artist will have to settle down, if he entertain serious intention of doing justice to his talents. Mr. HAYLLAR produces one more of the studies wherein he seeks access to good honest nature: 'Enough is as good as a Feast' (117)—the subject is a poor man eating a crust by the wayside; it is a work, though not remarkable for rare Art-qualities, yet truthful to a good model and scitable accessories. 'The Pilot's Holiday' (50), by J. G. NASH, is of vigorous naturalism

with an effort at colour; the whole thing is after Mr. Hook's manner. In a different line, 'Through the Arras' (124), by H. JOHNSON, has clever point. 'Carting Turf from the Moss' (96), by T. WADE, is one of the many works which seem to catch ideas from our English Mr. Hook and the French M. Breton. 'In the Balcony' (105), by J. W. CHAPMAN, has merit, which proves that the artist might do something, could he gain greater refinement. 'The Willing Captive' (106), by W. M. EGLEY, is involved in the somewhat opposite faults of high finish, prettiness, and artificiality. Mr. VINTER, a student honoured by the Royal Academy, here makes his appearance by three works, if not of absolute attainment, yet of considerable promise. 'The Performing Monkey' (160) is a composition of so many figures as to involve more difficulties than the artist may have calculated upon. Still many of the characters are well marked. Mr. Vinter would succeed with a simpler subject.

The gallery contains at least some seven landscapes worthy of note. 'Homeward Bound' (70), by E. ELLIS, is one of the best. Much to be admired is the effect, in sky, of sun abated by cloud and shower; also the shadow on the heather-clad earth is impressively cast: the long, sedgey grass is well painted, and the figures with hay-cart are thrown in with effect. There is also a study worthy of observation by Mr. P. G. HAMERTON, 'Les Noces: small natural ponds near Autun' (186). The style is independent, though it shows French influence; the study of trees is good as to form, detail, colour. W. H. ALLAN has a landscape of vigour comparable with Constable or Hobbema, painted 'Near Woodford, Essex' (85). The next number in the catalogue brings us to 'A Bright Day in June on the Lea Marshes' (86), by W. H. FOSTER, the scene is enjoyable by reason of clear and serene condition of atmosphere. Then follows 'The Shepherd's Home in the Hill Country' (87), by W. S. ROSS: a brilliant, pleasing work. A 'Thunderstorm clearing off on the Surrey Hills' (169), by J. ADAMS, is better in idea than in fulfilment. The thing is overdone. On the whole the landscapes in this gallery are by no means remarkable, though, as we have endeavoured to indicate, some artists rising into possible fame here seek to make their merits patent to the world.

Among general miscellanies not before disposed of, are a few works of mark, which should be rescued from the oblivion that must await the mass of pictures here exhibited. Mr. W. L. WYLLIE exhibits two of his brilliant and scenic works. 'Homeward Bound' (20), a ship ashore, has dash in breaking waves, with an imaginative sky over head. We would wish to call attention to that brilliant 'View of St. Giorgio Maggiore, Venice' (56), by W. HARRY. It is not now for the first time that the painter has thus made himself favourably known. We may also mention 'Home from the Plough' (48), by FRED MORGAN, a farm-yard scene not unworthy of Herring; likewise the 'Pets' (43), by J. CHARLTON, wherein a horse is fairly well painted. 'Still Life' (102), by Mrs. C. HUNT, makes almost a perfect bit of realism. 'Azaleas' (18), including a Chinese vase, are well painted by M. A. LANGDALE; and 'Autumn' (25), by W. J. MUCKLEY, is absolutely first-rate of its kind: the fruit is not stiffly disposed as on a dessert-table, but blended as in nature with free growing foliage. This artist is making himself known favourably here and elsewhere.

As general chroniclers of Art it is our duty to record whatever we may find of good in each and every gallery. And so abundant and productive is the genius of our English painters at this moment, that never do we enter an exhibition with absolute misgivings. We are sure to come upon some latent talent which it were wrong to hide under a bushel. Thus even the Corinthian Gallery may possibly make manifest the merits of unknown men. Yet though we have every desire to speak of this enterprise kindly, so far as it may be the means of fostering artists young and unrecognized, still, in truth, we must add, that unless the next exhibition be better than either the first or the second, the experiment will inevitably be brought to a close.

## PLAY.

FROM THE SCULPTURE BY J. D. CRITTENDEN.

THIS is the work of a sculptor who for several years has been a liberal contributor of portrait-busts and ideal subjects to the room of the Royal Academy set apart for such objects of Art. Among the former we may mention the following: Rev. W. Landells, Rev. E. White—these two are medallion busts, Rev. C. H. Spurgeon, Rev. Dr. Spence, Alderman Abbiss and Sir W. Rose, Mr. Herbert Lloyd. Mr. Crittenden's ideal works, which include both busts and statues, are King David, Mary, the sister of Lazarus, 'The Sleeping Baby,' 'So she sat down to weep in silent woe,' 'Sorrow,' 'Affection'—a design for a group, 'Lavinia,' St. Stephen, 'Adversity,' Christ, 'Resting, a little weary of her play.' In the present year's exhibition he has 'The Lady and Comus.' Several of the above have been favourably mentioned in our columns.

There is much of the character of the antique in the group entitled 'Play,' here engraved, and which was exhibited in 1865. The lady herself might stand for the noble Cornelia, when a young matron, playing with one of the infantine Gracchi. There is an easy abandon in both mother and child, and at the same time a degree of elegance combined with truth of nature in the attitude of the former especially. From the side-view given in the engraving the group composes agreeably and effectively; the lines on each side balance harmoniously, and the upraised arm of the mother fills up a space in the general arrangement which unites the two figures. Any other treatment would have left a vacancy injurious to the composition, which in every way sustains the title given to the work.

A word of praise is due to the management of the drapery: the sleeves of the robe are, perhaps, somewhat heavy in the folds; but all the lower portions are light, and graceful in fall.

## ART-UNION OF LONDON.

THE following pictures have been selected by prize-holders of the current year. The list is yet far from complete:—

FROM THE ROYAL ACADEMY.—'The old Priory Farm, G. Chester, 100*l.*;' 'Dutch Landscape,' A. Burke, 100*l.*;' 'Moonlight, Capri,' T. White, 84*l.*;' 'The Close of Day,' F. W. Hulme, 70*l.*;' 'Evening, Cancal,' E. Hayes, 60*l.*;' 'By the Waters of Babylon,' W. E. Frost, A.R.A., 50*l.*;' 'Spring Time,' W. Luker, 52*l.* 10*s.*;' 'Mending the Stepping Stones,' J. Richardson, 42*l.*;' 'The River Neath at Pen-bout,' E. Gill, 40*l.*;' 'Where the Trout lie,' C. Smith, 35*l.*;' 'Market Morning,' A. de Bylandt, 35*l.*;' 'Evening on the Teige,' W. Williams, 35*l.*;' 'Shades of Evening,' G. S. Walters, 31*l.* 10*s.*;' 'Detained,' A. E. Emalie, 21*l.*;' 'Out of the Current at Runwarp,' E. S. Howard, 15*l.*

FROM THE ROYAL SCOTCH ACADEMY.—'Loch Ness,' A. Perigal, 20*l.*

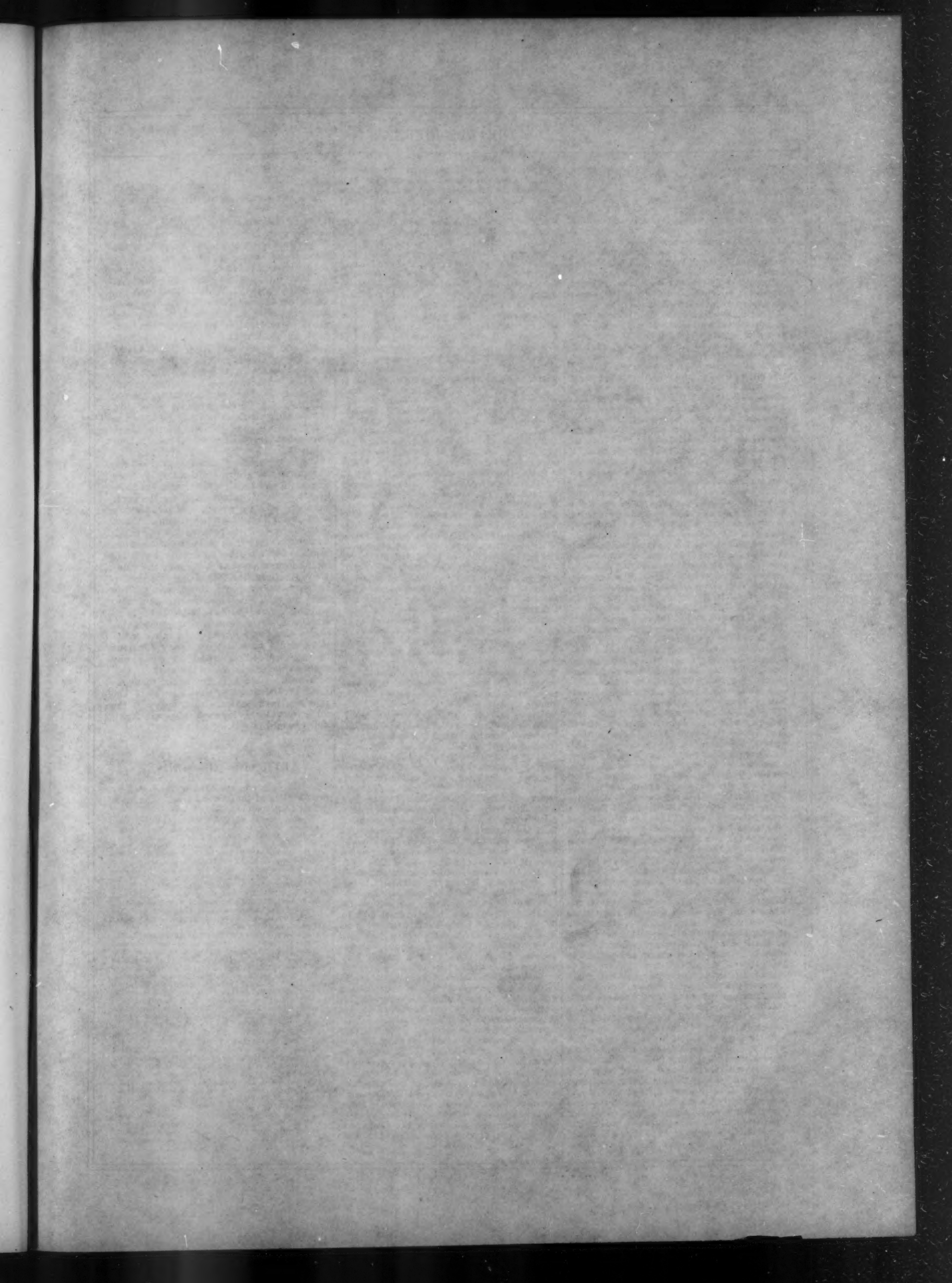
FROM THE SOCIETY OF BRITISH ARTISTS.—'Left in Charge,' J. Gow, 100*l.*;' 'The Day of Rest,' Marshall Claxton, 100*l.*;' 'A Passing Storm,' E. N. Downard, 75*l.*;' 'The Way Across,' E. Holmes, 60*l.*;' 'The Wreath of Wild Flowers,' E. J. Colbott, 50*l.*;' 'Pilot Boats, and other Crafts,' E. Hayes, 50*l.*;' 'The Trout Stream,' E. Holmes, 45*l.*;' 'Low Tide on the Yorkshire Coast,' J. W. McIntyre, 40*l.*;' 'Moel Siabod,' Jas. Peel, 40*l.*;' 'A Ghost Story,' T. Roberts, 40*l.*;' 'Senorito me da,' F. Y. Hurlstone, 35*l.*;' 'There's but one shirt,' &c., A. Ludovici, 31*l.* 10*s.*;' 'Fly-mouth Sound,' H. K. Taylor, 25*l.*;' 'Plaintive Notes,' M. Bancroft, 20*l.*;' 'On the Lleddr,' G. Pringle, 15*l.* 15*s.*;' 'In the Market,' Miss E. Vallentin, 15*l.*;' 'Sappho,' J. Physick, 15*l.*;' 'Falls on the Llugwy,' W. H. Foster, 15*l.*;' 'My Neighbour Opposite,' Miss Hunter, 10*l.* 10*s.*;' 'Tattered and Torn,' Mrs. Backhouse, 10*l.* 10*s.*;' 'At Staplehurst,' J. J. Wilson, 10*l.*;' 'Hayes Common,' W. H. Foster, 10*l.*

FROM THE SOCIETY OF PAINTERS IN WATER-COLOURS.—'The Uri Rottebock,' C. Davidson, 75*l.*;' 'The Waitman at Sunrise,' Collingwood Smith, 36*l.* 15*s.*

FROM THE INSTITUTE OF PAINTERS IN WATER-COLOURS.—'The Valentine,' J. Sherrin, 20*l.*;' 'The Itinerant,' W. K. Keeling, 18*l.* 18*s.*;' 'Moel Siabod,' J. C. Reed, 16*l.* 16*s.*;' 'Hail, Smiling Morn,' H. Mapiestone, 10*l.* 10*s.*

FROM THE DUDLEY GALLERY.—'The First Scent,' 36*l.* 15*s.*;' 'Lunch Time,' 30*l.*, both by Jas. Hardy, Jun.; 'Sunny Hours of a Hard Life,' J. Carlisle, 15*l.*











PLAY.

ENGRAVED BY E. STODART, FROM THE GROUP BY J. D. CRITTENDEN.

LONDON, VIRTUE & CO





THE  
SOUTH STAFFORDSHIRE  
INDUSTRIAL AND FINE ART  
EXHIBITION.

THIS exhibition was opened by Earl Granville, at Wolverhampton, on the 11th of May, with a considerable amount of *clat*, in the iron building erected expressly for the purpose in the grounds of Molineux House. The structure is admirably adapted for the use to which it is applied; the pictures are well hung in the gallery, the light is excellent, the basement is entirely devoted to the display of manufactured articles, and the raw material with which the district abounds; the grounds of the house have been well laid out; the lake is an attractive feature, the water from which, by means of a steam-engine, is pumped up and converted into a by no means contemptible cascade, or water-fall. In the court of the building is an elegant fountain from the Colebrookdale Company; and placed around it are garden-chairs of cast-iron, for which the establishment is celebrated; the whirr and din of bands and wheels indicate that machinery in motion forms an essential part of the exhibition. A magnificent collection from the South Kensington Museum, consisting of examples of Art-manufacture,—objects, ancient and modern, in gold, silver, brass, bronze, iron, china, glass, ivory, chased, enamelled, carved, cast, hammered, and grained. Textile fabrics, and photographs will also be found in Molineux House, which has been used for auxiliary exhibiting space.

The effect of the exhibition-building on entering is satisfactory; it is light and airy, and artistically decorated: the objects are so well arranged that the view of the interior is in no way obstructed thereby. The representation of the industries of the district is fairly carried out: of locks and bolts and bars, there is an ample supply; of japanned and tin-ware goods is a fair display. The use of Stourbridge clay is well illustrated in various forms, useful and ornamental; of China wares there is not a single modern example; iron manufacture is illustrated in its raw and finished state; there are articles exhibited for which the district is not celebrated—as furniture. In brass-founding and gas-fittings the exhibitors are few. Saddlery, saddler's ironmongery, and carriage-building, have their representatives; of glass, there are four exhibitors; of electro-plate, one; and Birmingham, in ornamental metal-work, and illustrating the results of electro-deposition, supplies two exhibitors. Besides these specialities are a number of miscellaneous articles. The exhibitors in manufactures do not exceed two hundred; but there is much that is interesting and excellent: for example, the stall of Thomas Webb and Son, their glass consisting of an endless variety, in form of table-services, dishes, decanters, claret-jugs, wine-glasses, vases, flower-stands, water-jugs, &c. The material of which these are made is singularly pure, brilliantly cut, and dazzling in the aggregate; the cutting is exquisite, the forms are elegant. The chandeliers of Messrs. F. and C. Osler are as correct in design, clever and firm in construction, and as brilliant, as heretofore. The contributions of the Messrs. Chance and Company, of Spon Lane, consisting of revolving lanterns for lighthouses, glass for glazing, optical, and other purposes, shades for figures, &c., are interesting and instructive, all the more that they illustrate the composition of glass, and the process of making plate and sheet window-glass. What fine casting in iron is, the Colebrookdale Company show on their stall, in various single figures, and groups of animals, &c., electro-bronzed—these in their Fine Art; their flower-stands and boxes, garden-chairs, &c., unite beauty with utility. Messrs. Marsh, of Dudley, in their iron chimney-piece, with grate, door-porters, &c., exhibit excellent casting and finish. The only other castings which call for notice are contributed by P. D. Bennet, of Spon Lane, consisting of a gigantic Corinthian column, and panels for ornamental gates, very well and sharply cast. In wrought iron there is but little ornamental, the best example being the gates of Hill and

Smith, of Brierly Hill; and the magnificent display of locks by Messrs. Chubb and Son contains examples of wrought iron worked more tenderly as ornaments in the decorations of wood-cased and other locks, and keys. To the above we add the names of Mr. James Gibbons and Mr. George Price, who exhibit locks of an ornamental kind associated with keys the bows of which are treated ornamentally. On Messrs. Loveridge's stall of japanned and tin wares are some excellently formed dish-covers; their japanned wares are of a highly ornamental character, with the usual amount of mistakes in colour and floridity of decoration. Messrs. Perry, Son, and Company, in the same trade, among their display, have some good examples of quiet decoration. We notice the quaint and curious bedstead of "the Elizabethan period," in oak, by Mr. George Pugh, who is entitled to commendation for the evidently honest enthusiasm displayed in his work, and the fidelity with which he has imitated the carving of the period.

Messrs. Randall, of Birmingham, whose clever, artistic works we have commended from time to time, are also exhibitors of exquisite jewelry. Messrs. Elkington and Co. confine themselves to choice examples, of really Art-metal work, as vases, tazzi, candlesticks, flower-stands, tankards, glove boxes, inkstands, with other choice articles, charmingly gilt, parcel gilt, silvered, oxydized, and enriched with enamelling of the most varied colours. Their famous "Milton" shield is also here. Messrs. Grinsell and Bourne also send examples of Art-objects produced by deposition, with others cast and finished by means of lathe and file, and afterwards gilt: many of these are very good. The Electro-Plate Company, of Wolverhampton, have a very creditable display of wares; where they attempt least, they are most successful; their "point d'appui" is evidently plain goods, useful, but not very ornamental: in these they achieve a measure of success. Skidmore and Co., of Coventry, exhibit works in various metals and wood, distinguished by the characteristics for which they are celebrated; i.e., originality in metal work; in wood, their chairs and corner cupboard with floriated hinges of metal, well indicate the style adopted by them in furniture. Messrs. Ready and Co., of Wolverhampton, exhibit ornamental gas-fittings in various styles, but not successful in finish. The examples of brass-founding by Mr. Joseph Osburne do not speak well for the skill of those engaged in that branch of trade in Wolverhampton. In speaking of clay ornamentally worked, we pass over its many useful applications, to call attention to the contributions of George Skey and Co., Wilnecote Works, Tamworth, consisting of examples of "rustic" ware for horticultural purposes, the ornamentation being suggested by the trunk and branches of a tree; the articles have a good glaze, and the colour is given with considerable fidelity. Mr. Henry Doulton, of Smethick, and the Colebrookdale Company, exhibit works in unglazed terra-cotta, as garden vases, pedestals, &c., &c. Carriage-building is well represented by Mr. J. E. Ridges; saddlery and harness, by Mrs. Mary Glaze, and Mr. John Barrett, both of Wolverhampton; and from Walsall, by Messrs. Butler, and Butler Brothers.

We direct attention to this exhibition in relation rather to its Art-futures, as displayed in its manufactures, than to Fine Art, pictorial or sculptural. But it may be remarked, in reference to the latter, that in the gallery are hung upwards of eight hundred pictures, by artists ancient and modern, executed in oil and water-colour—that the names of the artists in oil range from Guido to that of J. H. Poynter, who is represented by 'The Catapult'—that among the exhibited works is 'The Canal Lock,' by Constable; 'The Guardship at the Nore,' by Turner; 'The Trial of Effie Deans,' by Scott Lauder; and an early Mulready, wonderful in detail; also that examples will be found of Patrick Nasmyth, D. Cox, Creswick, Muller, D. Roberts, C. Stanfield, E. M. Ward, W. H. Knight, W. Hemmley, R. Ansdell, &c., &c. In water-colour, are examples, from the pencil of the Rev. W. Gilpin down to the brilliant productions of artists now living.

## MINOR TOPICS OF THE MONTH.

THE KEEPER OF THE NATIONAL GALLERY.—It has been publicly stated that Mr. Boxall, R.A., has resigned this office: the rumour is not founded on fact.

THE LIGHTING OF THE ROYAL ACADEMY.—Whatever may have been the shortcomings, as regards light, of the rooms lately vacated by the Royal Academy, certainly those in Burlington Gardens leave nothing in this respect to be desired. It would be absurd to raise the complaint of too much light, an excess easily moderated. Throughout the entire suite the vaulting, from the walls to the skylight, does not exceed, we believe, six feet, hence in rooms so spacious, the extent of the opening may be estimated. In some of the rooms in Trafalgar Square the framework of the skylight is even further from the side walls; in the case of the recently built Italian room, the vaulting covers a space of nine or ten feet all round. As the new building has been constructed entirely with a view of fully exhibiting everything within its walls, there is no portion of the hanging space otherwise than amply lighted. Even in the corners, works of the most curious finish are seen in all their detail. The first plan of the sculpture-room proposed a window opening about half of the wall, but by this arrangement it was found that considerable spaces on the right and left of the window were, in comparison with the centre, slightly shaded; hence it was deemed necessary to open the entire side of the room, and thus, the aspect being northern, every work is satisfactorily seen at all hours of the day. And here, if evidence were wanting of the superiority of an upper side-light for showing sculpture, it is abundantly furnished, as well by the direct effect presented here, as by contrast with that of the roof-opening in the Central Hall. In the latter the statues and other works placed in the niches and near the wall are shown as well as they can be by such means, but certain portions of sculptures nearer the centre of the circle are so far cast into shade as not to be distinguishable in their details, a defect which can be met only by selecting for this situation such works as may be shown to advantage by such a light. The colour of the walls was a question which was decided only after repeated experiments in the south room. Papers of different colours were tried, and after various experiments the old Spanish brown was once more determined upon as the best background for works of Art. In the Sculpture Room and Central Hall the walls are of this colour to the height of about twelve feet, but above that line the colour is a light sage green. The question was raised as to the propriety of the employment of gilding in the enrichment of the upper cornices and mouldings. The argument against gilding was that it would be too powerful in effect; but it takes no precedence as it is entirely subdued by the gilt frames. In the lighting of the large room the common rule is observed—the vaulting occupying about six feet from the side walls, and here perhaps there is a greater breadth of light than in the other apartments. So fully, indeed, have the necessary conditions of the perfect exhibition of works of Art been met in the new Royal Academy, that all its advantages are not equalled by those of any other building designed for the like purpose.

THE INTERNATIONAL EXHIBITION to be held at Amsterdam in the autumn, appears, from the prospectus we have seen, to be



strictly limited to "articles of domestic economy." Its main object is "to bring to the knowledge of the working-classes and others such articles of household use, furniture, clothing, food, tools, implements, and objects of information and instruction, as combine usefulness and durability; so that the working-classes may be enabled by judicious economy to improve their condition." As "articles of luxury, the Fine Arts, and those of elegance and ornament, strictly so called, will not be admitted," our readers will scarcely look for any special notice in our columns: its speciality comes not within our range.

**THE LATE R. B. MARTINEAU.**—At the Cosmopolitan Club in Charles Street, Berkeley Square, there was, last month, a small collection of the works of this artist on view; to afford, it may be presumed, his friends the opportunity of judging of his powers as an artist, and the turn of his mind as a thinker, more perfectly than could be done from remembrance of works seen only occasionally. This, it would appear, was the sole purpose of the exhibition; for all the pictures, with perhaps one or two exceptions, are the property of patrons and friends. If Mr. Martineau's minor works be forgotten, 'The Last Day in the Old Home,' which was among the pictures shown in the Great Exhibition of 1862, must be remembered by all who saw it. The story is that of a once wealthy family, ruined by the dissipation and extravagance of the heir who, in the very insanity of recklessness is drinking the health of one of his ancestors, represented in a portrait hanging before him; while the auctioneer is in the act of making the catalogue for the sale of the property. The works exhibited number thirty-seven, but of these about a dozen only are finished pictures: the most remarkable being, 'Kit's Writing Lesson, 1852,' from "The Old Curiosity Shop;" 'Katherine and Petruccio, 1855;' 'Picciola, 1856;' 'The Allies, 1861;' 'The Last Chapter, 1863;' 'Bertie, a portrait;' 'The Young Princess with the Golden Ball, 1866;' 'German Popular Tales,' 'Christians and Christians,' &c. The last named is only the commencement of a supposed incident during the persecution of the Jews in England during the thirteenth century. Mr. Martineau's Art is what would be termed "realistic;" but in some instances it is more than this, it is of the intense school, with those phases of change for better or worse which we see in all collections of pictures by one hand. On the works that are finished, no amount of labour has been spared. On examining the preparatory sketches, it is clear that the painter has known how to begin; but on turning to the pictures it is not so apparent that he has known where to stop, yet withal these works show qualities of that kind which contribute to the building of great reputations.

**STATUES IN STORE.**—Mr. Layard has informed the House of Commons that there are three statues of bronze in the "Government stores,"—wherever they may be: statues of Sir Robert Peel and the engineers, Brunel and Stephenson. The two latter are to be placed somewhere on the Thames embankment: there could not be better sites: but that of Peel, which, according to Lord Elcho, was "condemned as an eyesore and discredit to his memory by the late Parliament," not being yet melted down, "awaits a communication from the committee having charge of it." A model of the statue of Lord Palmerston has been placed outside the railing in Palace Yard, "in order to enable the people to judge of the effect of it."

**THE PALESTINE EXPLORATION.**—A deeply interesting Exhibition is now open at the Egyptian Hall. It consists of relics of remote ages found by Lieut. Warren during his explorations in Jerusalem and "the region that lieth round about." They are numerous and varied; comprising specimens of pottery (some of them perfect), jewellery, mosaics, fragments of glass, (made lustrous by time) carved ivories, and other curious objects, dug up in the holy places—Mount Olivet, Mount Sion, Mount Sinai, and a score of other mountains, dales, and rivers, consecrated in Bible history. Numerous instructive photographs are hung round the walls of the great room. As yet, no catalogue is printed; one is, however, in preparation; and when it is in our hands we shall return to the subject. The exhibition is meant to aid the Exploration Fund; we hope it may do so largely; it would be, indeed, a disgrace to England, which can raise its annual hundreds of thousands to promote "missions," if this noblest and loftiest of all missions should fail for lack of pecuniary aid.

**THE ROYAL HORTICULTURAL SOCIETY** has just placed in its gardens at South Kensington, Mr. Foley's well-known 'Youth at a Stream.' It will be remembered that the model of this exquisite work, together with that of the 'Ino and Bacchus,' were first exhibited in competition at Westminster in 1844, where its rare merits at once gave to its author a European reputation and brought him commissions for the 'Hampden' and 'Selden,' now in St. Stephen's corridor. But this figure, now executed in marble for the Society, exhibits qualities of the most refined idyllic beauty, far even beyond what the original model presented; for the sculptor, in this latter labour of love, has remodelled various portions for the fuller realisation of the elegance of natural form in his youthful conception, and has exercised all the resources that subsequent years of study and the maturity of power now place at his command. The subject is too familiar, wherever English Art is known, to require here any description of its intention or design. Greek Art never produced a figure finer in style or character; and nothing can exceed the poetic purity of its idealised form, wherein the type of coming manhood is just dawning through the yet rounded, softened contours of youth; nor the graceful elegance with which the various parts, from whatever point of view, sustain the feeling of the whole. It is matter of surprise that a conception of such elevated beauty should have remained so long uncommissioned in the marble, but the spirituality of sculpture is but little felt among us. One such work is more than enough for fame, and had Mr. Foley left no other mark of his genius, his place in the future would be none the less secure. The Royal Horticultural Society may, indeed, be proud in possessing this, one of the finest single figures of English sculpture.

Mr. T. J. GULLICK has issued a small pamphlet, entitled "The Royal Academy, the 'Outsiders,' and the Press." It is a strong and stern appeal against what he considers, and what is very generally considered, the injustice of the President and Council as regards the untitled members of the profession. Mr. Gullick has, himself, been more fortunate than many, for one of his pictures was hung; nevertheless, he protests earnestly, angrily, and in no measured phrases, against the treatment accorded to his "rejected" brethren. Some of his assertions and opinions may

be, at least, questioned: for instance, where he asserts that "all the worst pictures and portraits in the annual exhibitions were the productions of R.A.s and A.R.A.s;" that "a large proportion of the rejected were incontestably superior to numbers of the academic performances," that "many of the portraits in our Academy Exhibitions scarcely deserve to be regarded as works of Art at all." Such statements weaken the advocate's case. Nevertheless, in this pamphlet there is honest and fearless protest, and much sound sense and judgment, rightly directed.

**THE GUILDHALL** of the Corporation of London is to be adorned with a stained-glass window, as a memorial of the late Prince Consort; the Court of Common Council having passed a resolution to that effect. It has also been stated that a private individual, whose name has not yet been made public, intends to present a statue of the Prince to the Corporation.

**THE WELLINGTON MONUMENT.**—Parliament is to be, or, probably, before this is in the hands of our readers will have been, asked for a further grant of £2,800 towards the completion of this yet almost mythical undertaking, which—though the sum of £10,266 had been expended upon it, up to the end of last year, out of £14,000, the sum originally voted—is still only a work in plaster. One naturally asks, Will it ever appear in the cathedral of St. Paul's? and, if it does, what will it have cost when completed in marble, and erected? The grand ecclesiastical structure will have witnessed the removal of a once solid bridge of masonry, and the throwing across the Thames in its neighbourhood of another magnificent bridge of iron, in far less time than has occupied the sculptor of the Wellington Monument to finish his work. The Nelson Column affair was discreditable enough; but this seems likely to outdo it. Verily, the shades of the two heroes have a clear case in a court of equity against those who undertook to honour them "monumentally."

**THE ROMAN PAVEMENT FOUND IN BUCKLESBURY.**—Any detailed description of the Roman pavement lately found, seventeen feet beneath the surface, by the workmen employed in cutting a trench for the sewer beneath the new street from the Mansion House to Blackfriars, must be postponed, at all events, till the several portions, which are being moved with great care and skill, are reunited in the museum of the Guildhall. Our contemporary, the *Architect*, has called attention to three particulars of great interest in this important discovery: first, the evidence afforded by the level of the pavement as to the gradual elevation of the surface of the city; secondly, the signs that this pavement, the most modern date assignable to which must be anterior to the Roman evacuation of Britain in A.D. 426, is constructed from the *débris* of more ancient buildings, consisting of various kinds of stone and of burnt brick, or rather tile; and thirdly, that the cross appears in the pattern; whether as a symbol or a mere decoration being, however, doubtful. We shall hope to find space, hereafter, to say a few words as to the small, but carefully arranged, Museum of London Antiquities at the Guildhall.

**AGENT FOR THE BELLEEK POTTERY.**—We omitted to state, in our notice of the pottery at Lough Erne, that the London agent for the works is Mr. John Mortlock, of 204, Oxford Street, a gentleman of matured taste and large experience, who has, no doubt, contributed much to circu-



late the productions, and so promote the success of the establishment. A large supply of varied examples may be seen and examined at his house.

**TINTAGEL CHURCH.**—A small collection of paintings and drawings is now on sale at Messrs. Colnaghi's, under circumstances of some interest. Tintagel and the ruins of King Arthur's Castle have of late years been much frequented by painters and *littérateurs*, and the artistic tastes of the vicar of the parish have led to much kindly intercourse between him and the visitors to the place. An effort on his part to restore the ancient church has called forth contributions from several artists, who have specially charged themselves with the care of the north, or, as it will be henceforth named, the Painters' Transept. Among the contributors are Messrs. Poole, R.A., Palmer, E. Duncan, Danby, C. P. Knight, Naish, F. Dillon, &c. Mr. Poole sends a painting of 'A Girl at a Fountain'; Mr. Palmer, a very characteristic drawing of Gipsies around a fire in a glen, with the moon rising; Mr. Naish, whose vivid representation of the Lizard Cliffs attracted much attention two or three years since, a painting of St. Nighton's Kieve, a waterfall in the neighbourhood of Tintagel; Mr. Dillon, a reminiscence of the Pyramids; Mr. Duncan, a Winter Scene; while the vicar himself has added a drawing of King Arthur's Cliffs. The prices affixed to the pictures and drawings are moderate, and it is hoped that their ready sale will enable the restoration of the Painters' Transept to be soon completed.

**THE NORTHUMBERLAND VASE.**—It is known that by the fire at Northumberland House this sumptuous vase, presented by Charles X. to Hugh, Duke of Northumberland, was seriously injured: "seriously" it appeared to be, but it has been so wonderfully restored, that not the slightest fracture, or indication of fracture, is perceptible. As a work of exceeding beauty, one of the most exquisite productions of Sévres, and possessing also historic interest, the public will rejoice, as well as the Duke and Duchess of Northumberland, at so perfect a restoration. The task was confided to Mr. Percival Daniell, of New Bond Street; no better selection could have been made; as a gentleman of matured taste, knowledge, and experience, he was entitled to the trust reposed in him. The difficulties to be encountered were of no common order: some of the parts were reduced almost to powder—these had to be entirely renewed; some minor portions were repainted; and, necessarily, the vase had to be passed, at imminent peril, through the fire; for which, we believe, a kiln was specially built at Stoke-upon-Trent.

**MESSRS. MINTON, STOKE-UPON-TRENT,** continue their admirable issues of statuettes in Parian, resorting, as they naturally do, to the best sculptors for models. They have submitted to us their latest production; it is entitled 'The Last Kiss,' and is copied from a work by John Bell, one of the most successful, and the most popular, contributors of Art in this style: delightful acquisitions, accessible to all Art-lovers. Here we have a fair, yet sad, child, who has been digging a grave for a dead bird, which she kisses for the last time; a bunch of wild flowers lies beside the bed in which the departed pet is to be placed. It is a touching story well told by a figure, yet there is nothing painful in it; like the dew-drop on the rose, a glimpse of sunshine will soon dispel the first sorrow of the young mourner. The statuette will need a "companion."

## REVIEWS.

**HANDBOOK TO THE CATHEDRALS OF ENGLAND.**  
Northern Division: with Illustrations. 2 Vols. Published by J. MURRAY.

THE entire series of the descriptive history of the English Cathedrals, that of London only excepted, as issued by Mr. Murray, is now completed by the publication of these two volumes. The first relates to York, Ripon, and Carlisle; the second to Durham, Chester, and Manchester: this last is of a comparatively late period; no part of the old collegiate church, which, when the see was founded in 1848, was converted into a cathedral, dating earlier than 1422. Of the other ecclesiastical edifices it would be difficult to say which possesses the greatest interest to the student of architecture, the archaeologist, or the venerator of these noble examples of the faith and liberality of our ancestors; but York, undoubtedly, from its size and stateliness, bears the palm. Although other English cathedrals can show portions and details of better design and of more delicate beauty, it must be admitted that few exceed York Minster in dignity and massive grandeur. These are especially the characteristics of its exterior. The visitor who makes a thorough investigation of the whole edifice, will find work executed at dates extending from an unknown period of the Saxon heptarchy to within the last few years. A sum of more than £65,000, independent of the timber given by the government, and stone contributed by Sir E. Vavasour from his quarries at Huddlestone, was expended on the building to repair the damage inflicted by Martin, the incendiary, in 1829; and it cost £25,000 for the restoration of the roof of the nave, and the bell-tower, and to pay for a new peal of bells, after an accidental fire which occurred in 1840.

The crypt below the nave of Ripon Cathedral is supposed to have formed portion of a *basilica* founded in 664 by St. Wilfrid, though the edifice, as now seen, was commenced by Roger de Pont, Archbishop of York, towards the close of the twelfth century, who incorporated with his work some portion of the building of an earlier period, probably that which Odo, Bishop of Bayeux, half-brother of William the Conqueror, began, about a century earlier.

Towering on the wooded heights that form the banks of the river Wear stands the great cathedral of Durham, "the position of which is almost unique among English cathedrals." It owes its origin to the flight, in 875, of the Bishop of Bernicia (the portion of Northumbria between the Tees and the Forth), from his island see of Lindisfarne, when the Danes invaded his territory. Eardulf, the bishop, after wandering about seven years, found a resting-place at Cunnegacaster, or Chester-le-Street, which, for more than a century, was the residence of the ecclesiastical head of the diocese. In 995, Bishop Ealdhun removed to Durham, where he erected a church, which was the existing cathedral when Walcher, the first bishop after the Conquest, came to the see in 1071.

Prior to the year 1541 the present cathedral of Chester had been the church of the Benedictine monastery of St. Werburgh. Up to that date Chester was in the diocese of Lichfield and Coventry. The monastic church of St. John the Baptist, and not that of St. Werburgh, served as the cathedral of the Norman bishops of Chester, and Bishop Peter (the first Norman bishop of Lichfield) commenced the rebuilding of it on a grand scale. His successor abandoned the work on the removal of the see to Coventry, but the monks subsequently completed it; and thus, although there had been bishops of Chester before the city was made the place of Henry VIII.'s new see, the church of St. Werburgh then, for the first time, became the cathedral.

We cannot find space even to refer to the other cathedrals described in these two volumes: it is, however, possible we may do so at a future time, enriching our notice with examples of the illustrations—among the latest works, it may be presumed, of Mr. O. Jewitt, whose death has recently been announced. It must have

proved a curious and most interesting research to trace the history of our noble ecclesiastical edifices from their foundation till they gradually grew into the magnificence of full development. Time and the hands of cruel and infatuated men have stripped them of much of their original beauty; but even as we now look on them, they are the glory of the land; and far distant may the time be when "the breaker shall come up against them" a second time.

Mr. King, the compiler of this series, has brought his labours to a successful issue. A large amount of information is brought together, and put into a form that must recommend itself to readers of every class. As we remarked concerning the previous volumes, no one who visits our cathedrals, and wishes to know something, at least, of what he sees, should examine them without these comprehensive guides.

**DER CICERONE: EINE ANLEITUNG ZUM GENUSS DER KUNSTWERKE ITALIENS.** Von JACOB BURCKHARDT. Verlag von E. A. SEEMANN, Leipzig.

Under the above very modest title we scarcely expected a learned chronological treatise on the architecture of Italy from a very early period. The arrangement and material of the work raise it above the section in which its title would place it, and mark it rather as a text or class-book of modern Italian architecture. We are here reminded that every city in Italy possesses ample historical descriptions of its remarkable edifices, and much interest to these descriptions, in their condensed form, is given by grouped notices of contemporaneous buildings within the prescribed region. We do not ask for lengthy accounts of St. Peter's, St. Mark's, the Cathedral at Milan, or the Duomo and Santa Croce at Florence; but we might have asked for accounts more full of certain churches at Venice, Bologna, Luca, and a few other places. Decorative Art advanced hand in hand with architecture, and great as was the change wrought in decoration by the discovery of the baths of Titus, the visible impression made by study in this new school did not equal the enthusiasm of the pupils of Raffaello; and not until they had passed away did the *Renaissance* extend its influence very widely. The discovery, however, and the deductions immediately from it, have suggested innumerable forms of beauty. The high *Renaissance* Herr Burckhardt treats in a manner very interesting; we have, in proof, some account of Bramante and his followers, and the influence which they exercised. In architecture and its accessories nothing is forgotten; the book concludes with a chapter on villas and gardens, and altogether contains more information in a useful form than is to be culled from even a long series of local histories.

**A PROGRESSIVE DRAWING BOOK FOR BEGINNERS.**  
By PHILIP H. DELAMOTTE, F.S.A., Professor of Drawing in King's College and School. Published by MACMILLAN & Co., London.

We can cordially recommend this little book. Attempts to learn drawing without a master should only be made by those to whom the better aid of the oral teacher is unattainable. Time is thereby lost, opportunity wasted, and needless and profitless labour incurred. But, for those who are unable to secure a living teacher, such a book as that of Mr. Delamotte will form the best substitute; and for those who, knowing something themselves, seek to aid those who know less, its value will be yet higher.

The little volume commences with a list and description of the materials necessary for elementary drawing—paper, board, pins, T-square, bow pencil (which Mr. Delamotte quaintly calls pencil bows), pencils, and erasers. Then we are shown, not by words only, but also by appropriate sketches, how to hold, as well as how to cut, the pencil. A series of objects to copy—lines, leaves, domestic objects, portions of the human figure, animals, and whole figures follow, together with directions for shading. No learner



can conscientiously draw through the examples without advantage, especially if there be some one to point out the errors of the copy. We should like to see more of such modest and useful hand-books as this of Mr. Delamotte.

**SISTER ARTS, VOCAL AND INSTRUMENTAL.** Engraved by F. HOLL from the Picture, by W. J. GRANT. Published by FORBES & CO.

This is a very graceful and interesting print, one of the pleasantest of recent issues; not too large, though of sufficient size to do ample justice to a picture of great merit by an artist who died young, but not until he had established claim to foremost rank among the best painters of the country. As the title implies, of two lovely maidens one is singing, the other playing; and it is at once seen that their theme is elevating and sacred, for the expression in the beautiful features of each supplies evidence that

"Something holy lodges in that breast."

The print is one that cannot fail to give pleasure, while to look upon it will raise the mind from common and low thought: to do that is, or at least ought to be, the continual, as it is the noblest, aim of the artist. Moreover, the subject is well-composed: there are many accessories; but none of them in any way disturb the story, for such it is. It has been thoroughly well engraved by Mr. F. Holl: and, altogether, few productions of recent times are so entirely satisfactory.

**CHRISTIAN EPITAPHS OF THE FIRST SIX CENTURIES.** By the Rev. J. McCaul, LL.D., President of University College, Toronto. Published by W. O. CHEWETT & Co., Toronto; BELL AND DALDY, London.

The subject which Dr. McCaul here undertakes to discuss is not less curious than it is interesting, even from a non-archaeological point of view. It has ere this been thoroughly treated in foreign languages, in the works of Muratori, De Rossi, Perret, Bosio, and others, but has only been incidentally mentioned by English writers, so far as we know, when referring to the Roman and Neapolitan Catacombs—the former especially. "Of the travellers who have visited the Vatican," says the author of "Christian Epitaphs," "there are but few who have failed to notice the contrast between the Christian and Pagan inscriptions ranged on either side of the Lapidarian Gallery. Some of them have, doubtless, inferred that there are marked differences which uniformly distinguish the two classes, and that the peculiar characteristics of the Christian are simplicity and humility. For these inferences there are, undoubtedly, some grounds, but they are far from being universally true. Investigation will show that there are epitaphs regarding which it is extremely difficult to decide to which of the two classes they belong: and that there are Pagan inscriptions as little liable to the charges of ostentation and pride as any Christian *titulus*."

Dr. McCaul disclaims any controversial idea in the epitaphs he has selected and in his mode of treating them, or rather, it may be said, of translating them: his object being to provide a manual suited to the requirements of those who may desire to enter on the study of the sepulchral inscriptions of the early ages of Christianity as a branch of Epigraphy. In an introduction of nearly thirty closely-printed pages he offers much valuable information to guide the student, who, without such special teaching, classic scholar though he may be, would find his task both difficult and tedious. One hundred epitaphs, many of them in *fac-simile*, are introduced: these are repeated again at length,—that is, the letters which stand for words are explained,—and the epitaph is translated into English, with such notes and comments as appear necessary. These epitaphs apply to individuals of all ranks, sexes, and conditions; nor is it always easy to determine whether they refer to Christian or Pagan.

The plan of the book is excellent, as a kind of manual; the information concise and practical.

**PAINTED WINDOWS.** By the Rev. F. B. HARVEY, M.A. Published by LONGMANS & Co.

This is a lecture, amplified after its delivery in the Town-hall, Berkhamstead, by Mr. Harvey, on the new west window, presented to the church of that town by the late Mr. Thomas Whately. The lecture commences with a short history of painted windows in general, in which the author acknowledges to have received great assistance from Winston's well-known work on the subject, from Mrs. Jameson's writings, and from Mr. Heaton, one of the firm of Messrs. Heaton, Butler, and Payne, the manufacturers of the window in question, which is afterwards amply described, with a history of the personages who figure in the paintings. It concludes with some appropriate remarks on the artistic value of such decorations, and the sacred teachings they often may be made to supply, in the stories of martyrs and holy men whose portraits are thus brought before the eye. The lecture is thoughtful and well arranged: it is published "by request."

**A POPULAR OUTLINE OF PERSPECTIVE; OR, GRAPHIC PROJECTION.** By THOMAS MORRIS, Architect, Author of a "House for the Suburbs," &c., &c. Published by SIMPKIN, MARSHALL & Co.

Perspective is just one of those subjects which admits of no new light being thrown upon it, for its laws are fixed and determinable, and have ever been so considered since it was first regarded as a science. "The time for much originality," says Mr. Morris, "would seem to be nearly over; and in this respect little, very little, is claimed; yet I hope that an adaptation to the course of actual development from initial simplicity to the prevailing modes of operation will be found an acceptable peculiarity."

This small treatise is divided by the author into four sections—Parallel Perspective, Diagonal, Pan-angular, and Graceful; each being treated and illustrated distinctively. The work is nothing more than it professes to be, an "outline" of the subject; but the outline is clear, well-defined, and intelligible; and, perhaps, may prove of more service to the young student than larger and more complicated books.

**THE ART-JOURNAL.** An American Review of the Fine Arts. Published by J. F. AITKEN & Co., Chicago.

As a fellow-labourer in the field of Art, we welcome an *Art-Journal* from far-distant Chicago—one, too, that would not discredit the "old country." It appears to have existed some little time, for the number before us—the only one that has reached us; and, by the way, we should be glad to see others—is No 6 of the second volume, "March, 1869." There are papers in it upon American, French, Italian, and British Art, the latter extracted from our own columns; but the majority are evidently original, and, for the most part, well-written. Art-news of all countries has its place; but at present, the editor makes little or no attempt to illustrate his work: the wood-cuts to the pretty poem, "The Fairy's Wedding," might have been excluded without weakening the page. By-and-by, perhaps, the artists and engravers of Chicago may gain sufficient strength to adorn a work which promises so well. The journal is well-printed on good paper, the size of our own.

**WOOD-NUTS FROM A FAIRY HAZEL BUSH CRACKED FOR LITTLE PEOPLE,** by JEAN D'ENSINGER. Published by GROOMBRIDGE AND SONS.

We have seldom read more interesting or pleasing tales for "little people," or seen more appropriate illustrations than those which adorn this volume. The idea that by eating nuts, gathered from a fairy hazel bush, you are able to understand the conversations of wild birds and animals, is very happy; and the incidents are as happily worked out. The histories and habits of "Huru," the owl, and his family; of "Partridge-life," of "The Rabbit's Night Journey," of the "Woodcock Family," of "Gentleman Squirrel," of the "Wood-pigeon's Nest,"

and "The Dragon of the Starlings," interested us much; yet we have not selected these as the best in a book where all are singularly equal. After going through the volume, we returned to the preface; and believing that all we had read, would serve as "another link of kindness" between our young friends and the inhabitants of the woods of our native land, we name a few of the tales, merely to show the character of the whole, and now earnestly recommend the volume to "Parents and Guardians" who desire to present what is both pretty and entertaining to their families.

**OUR RURAL CHURCHES: their Histories, Architecture, and Antiquities.** By SIDNEY CORNER. With Coloured Illustrations from Paintings by the Author. Part I. Published by GROOMBRIDGE AND SONS.

As a popular description of a country church with its immediate vicinity, Mr. Corner's work may find readers; but to the student of architecture and to the archaeologist it must prove almost, if not altogether, useless. Of the illustrations, the less we say the better: if they are exact copies of the originals, the artist has much to learn of the art of painting before he should again place his productions before the public. Wood-cuts, fairly engraved, would be infinitely preferable. The three churches included in this primary number, are those of Leeds, in Kent; the old church at Fulham; and St. Andrew, Greenstreet, Essex.

**OUR LEGENDS AND LIVES: a Gift for all Seasons.** By ELEANORA LOUISA HERVEY. Published by TEBBENER & Co.

This is a volume of short poems. We need no excuse for departing from our usual course in reviewing such a book; if we did, we should find it in the facts that the author is the widow of T. K. Hervey, to whom this journal was very largely indebted for much valuable aid in the earlier years of its existence; and that it is dedicated to his son. Mrs. Hervey is a poet of high order; she thinks as well as writes; is not content to take the common "themes for verse," but seeks for them in rare books, as well as in the purest paths of nature. The larger portion of the contents consists of legends, many of which are powerful and also beautiful; often they contain a forcible moral, and are charming, considered merely as compositions. Occasionally, she selects religious subjects, and deals with them in a holy spirit. Others treat of topics of familiar life, the every-day lessons conveyed to those who wander in open fields, through green lanes, or in woods and forests, that make the mind thoughtful and glad. There is not a single one of the eighty or ninety poems that may not be read with pleasure and profit.

**ART-RAMBLES IN SHETLAND.** By JOHN T. REID. Published by EDMONSTON AND DOUGLAS, Edinburgh.

This book, very gracefully and graphically written, and illustrated by a facile and faithful pencil, brings us to acquaintance with a novel theme in Art and letters. There are few who have ever visited Shetland; farther away, indeed, from the ordinary route of travellers than the Nile or the Polynesian islands; yet as much part and parcel of Great Britain as the Isle of Wight. Mr. Reid thoroughly enjoyed himself there; and so may any who follow in his footsteps. They may see natural wonders so startling as to seem incredible, and a primitive people who are dwellers there, from their cradle to the grave, without moving more than a mile or two from their birthplace. Everything in that district is wild and strange, yet nothing is savage. The artist-author has given us a deeply interesting book; one that conducts us, not indeed to fresh fields and pastures new, but to scenes of untrained and untouched sublimity. He seems to have left nothing unnoticed that demanded description and comment. Though not a large, it is a full book; and the illustrations number no less than sixty-four.



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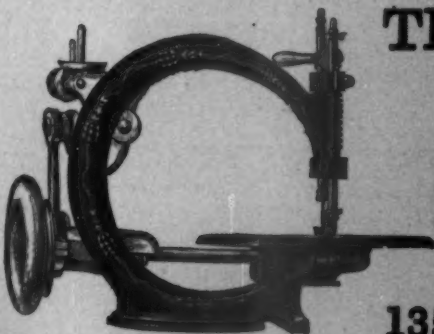
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